

SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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The great outdoors in Switzerland
is nature's schoolroom

Students sketching outdoor
subjects at Carnegie Institute,
Pittsburgh, Pennsylvania





FLAMINGOES
Painted by Jessie Arms Botke



Wood Block

SWANS

Jessie Arms Botke



Wood Block

DUCKS AND HOLLYHOCKS

The Botkes

School Arts, June 1940

WHAT IS SUCCESS? and Jessie Arms Botke

The Story of Cornelis

HARRIETT WEAVER, Santa Paula, California

THERE could be no finer, no more wholesome or worth-while experience for a prospective art student who stands on the threshold of a possible career, than to meet or at least hear about two people, who, having made the great decision, gave all that they had toward achieving their goal, and are now numbered among the famous of the world. Those who are fortunate enough to know Cornelis and Jessie Arms Botke are finding their lives enriched by an association with genuine greatness. All who come within the sphere of influence of this couple become warmed by the glow of their personalities and characters even more than they are warmed by the sight of their work which, at one time or another, has hung in all of the great galleries of Europe and America. And this is one of the finest tributes that can be paid to any creator—that what he has gained for himself through his work and his full living should outshine what he has produced—and that which the world acclaims as art for the ages.

• Art is like some of the other professions—appreciated, but not always understood. Anything which has an elusive quality is apt to become glamorous, and so there are those who would capitalize on this and let themselves become eccentric and “arty.” They are then, no doubt, quite exotic to some, disturbing to others, and disgusting to still more. There is some debate about their worth. To be an artist—a great artist—to live a happy, well-ordered, and normal life, simple but eternally exciting because of a multitude of rich experiences and priceless memories; to be surrounded by a legion of friends, loving you not because of your inspiring success alone but also because you are folksy like everyone else; to radiate with humor, earthiness, and depth of understanding of everyday things about you; to have fun, and be glowingly proud of your equally successful mate, and your husky, thriving son, in the throes of carving out his career, and his pattern of life—that is to be genuinely great in a sense that is far above the feeble system of blue ribbons as awards for what you are and what you have done. And of such are the two of the house of Botke, husband and wife, who have worked side by side for a quarter of a century, and have been known over the world for almost that long. I know of no greater inspiration to place before you who would consider art as a career, or before you who identify yourselves with the artist’s “audience,” a group so vital and so necessary.

• Cornelis Botke was born in Leeuwarden, North Holland, about the same time that Jessie Arms was ushered into the world in Chicago, Illinois. He was the son of a truck farmer, and early learned to plant carrots to the squeaky turning of windmills. Because he showed an aptitude for drawing he was sent to the School of Applied Art in Haarlem, and after finishing



Cornelis and Jessie Arms Botke

there showed how “applied” art could be by painting houses and bridges in Amsterdam when no other jobs with paint and brush could be found. In 1908 he came to America at the age of 19 and found work with his cousin, an architect in Kenosha, Wisconsin, learning English while there. After a year he went on to Chicago where he walked the streets for some time before getting a job as an artist’s helper in an interior decorator’s studio. His weekly \$10 salary for which he mixed paint, cleaned up, and ran errands looked mighty good to him. In the excitement of actually cinching the new prosperity he took a flyer and invested \$8 of his first \$10 check in a water color paint box, leaving 10 cents a day for food. For a long time the daily dime served its owner with peanuts and bananas. Then one day he was lucky enough to find a restaurant where he could get a whole meal (?) for ten cents. In this way he had several dollars each week for the precious paints he bought so that he could paint as he wished in his spare time, and could pay the small fee that Chicago Art Institute charged him for attending night school life classes. Then one day the architectural draftsman of the staff left, and Cornelis asked for that position. He was told he might have it if he could learn architectural perspective in *one week!* A Herculean task, this getting in seven days what ordinarily takes an art student a year or more to absorb—but it was accomplished and he went to work at the staggering salary of \$35 a week—and made good at the job, too. Achievement is oftentimes born of necessity.

• Not long after he felt sure enough of himself to jump off the deep end, and so he set up a studio of his own where he used what he had learned as a

flunky in the decorator's employ at \$10 a week. Anyone who was about to build a home, hotel or skyscraper in those days insisted on a finished painting of the visualized structure complete with gleaming lights, clouds, smoke and people, with a "business as usual" atmosphere about the whole scene. The young Hollander found enough of these jobs to do to keep him in food, shelter, and paints, and with sufficient time for study, too. So life went on for a year or two until the eventful 1914.

• All of this time, Jessie Arms, the girl who was later to become Cornelis' wife, was going about her business of learning to paint, with a singleness of purpose that would put any ordinary student to shame. Subordinating everything—food, clothing and entertainment—to her one great objective, she let nothing interfere with it or change it in any way. Sundays were almost wasted days because the Art Institute was closed, but there were places where one could sketch, anyway. She discovered John C. Johansen, the great portrait painter, upon attaining her advanced standing, and became so inspired that an added zest and a new high of self-confidence came to spur her on. A year later she came under the influence of Charles Woodbury, the noted marine artist, who deflated her to a lower level by hammering at her constantly to see true color and to balance values. He said after debunking several canvases, that her last piece was "good but not interesting—as some people were good but not interesting." Jessie never forgot that.

• In 1905 the Arms' family fortunes collapsed and now the time came to her life for applied art—applied to earning a living. For some months she had a taste of just trying to apply what she had learned, when one day she stumbled onto Spierling and Linden Decorators, in Chicago, who gave her a swing at painting a frieze. Jessie nearly flunked out at this but came back with a second design to win the assignment, and the right to work on more friezes for the firm as the occasion demanded. Slowly the young artist began to get her balance, and to adjust herself to stepping out of the chummy, comfortable circle of the business world to seek her fortune. There was plenty of opportunity now to think over her indignant refusal of a diploma of graduation from the Institute. She had maintained that one never graduated from art, and had tucked her four years of training away for future reference and walked out sans the sheepskin, but rich in skill and the inspiration of the associations of many brilliant artists. Now she knew she had been right. She still feels that she was.

• After she had four years of working hard in studios the travel bug began to bite pretty hard, especially after Jessie learned that Dudley Crafts Watson, a fellow student, and a party of four were going to Europe. Two friezes fell into her lap at the right moment, and suddenly there was \$750 where none had been, so two more members were added to the expedition—Jessie and her mother, who was an asset to any group setting out for art's sake. All summer long the six of them visited the galleries of

Madrid, Paris and London, and in between times sketched the many fascinating nooks and crannies about which they had heard so much. They studied the old masters reverently, and waxed curious about the moderns—and so got their contrasts that are always so vital in everything—not just art alone.

• In September, Jessie Arms was back at her friezes again with a new vitality and freshened spirit, and more confidence. Gradually she was bridging the gap between art for art's sake and art for a uses sake, and was still holding on to a certain feeling that she would be shown what her style and her niche in the scheme of things was to be. It was all to happen but not until the stage was completely set, and she was to work along at little tasks—little training and building tasks, however lowly, for some three more years. There are strange, wandering bypaths to goals sometimes, and more often than not we stumble over them blindly, feeling that surely these off-the-subject jobs we are given to do cannot be a part of our plan. Then, all of a sudden there comes light, and we see that they were.

• Something told Jessie to try New York, and believing in her intuition she took her mother and set out for that city where she had a fling at magazine illustration, and nothing happened. But one day she found herself applying for work at the Herter Looms. She got it, and began at once on her new work—painting Chinese flowers on furniture, and going to the Metropolitan Museum often to make studies of the flowers so that her work would be authentic. She knew that this would not become a lifework but there was the invaluable training and discipline it afforded, and one never knew when the contacts from even the most peculiar of jobs would lead right out where one might want to go. Mr. Herter soon recognized the fact that his new employee had not only ability but courage to start at the bottom, so he gave her the break that would ultimately set her style and bring her the vision for which she was searching. She was asked to help design a series of tapestries which were to hang on the walls of the McAlpine Hotel in New York, and were to depict the entire history of the city. Thrilled by the opportunity, and not a bit nonplussed by the magnitude of the project, Jessie and the rest of the staff, after weeks of research, set to work at Mr. Herter's summer home, and worked all year until the designs were completed. The nature of the final medium, the weaving on the loom, made it necessary to paint in a sort of silhouette style sharp clean cut edges, and a strong use of light against dark and dark against light. Jessie became intrigued with this technique, and found that she was able to say much with it. She began to absorb some of these qualities, and after a year with the tapestry designs commenced to find her way. It is easy to see from her paintings that she was then laying the foundation for the style that has since become so well known. The subject or theme of her work—her birds—developed a year or so later when Mr. Herter's artists received the commission to do some murals for the St. Francis Hotel in San Francisco. This piece was to show the



A block print by the Botkes which shows themselves painting a mural

different countries bringing their culture to California, and each panel was to have borders of the birds, fruit and flowers of that country. Jessie was given the birds to do, and became so interested in the fowls and did them so well that she established herself right there as a bird artist. The tapestries that she had done helped her to solve the "how" question. The murals had shown her the "what."

• In the summer of 1914, after doing some panels for El Mirasol Hotel in Santa Barbara, Jessie returned to Chicago where she saw Cornelis Botke for the first time—although she had heard of him, and he of her many times through mutual friends. Now both of them were becoming recognized, and since they had fallen in love, it was a natural that they should go on from there together—so, in between jobs they were married.

• They worked on a mural for the Kellogg's Cornflakes Exhibition room soon thereafter, and then went honeymooning in Michigan, having the time of their lives sketching every day. Not long after they returned, they found that an heir was on the way so they made their studio and home all into one and continued with their painting, Jessie with her murals, and Cornelis with his architectural renderings. Billy arrived and now there was added zest to everything. A new commission came in the form of a huge frieze for the Ida Noyes Hall at the University of Chicago—beautiful building given to the university women by LaVerne Noyes in memory of his adored wife. The Botkes worked on this for a year. When it was finished Mr. Noyes had it appraised, and after that felt that the fee asked by the two artists was not enough in return for what he had received, so he generously added \$3000 onto the amount!

• A year later the "go west" fever struck the Botkes, and in spite of the fact that they were showing regularly in the best exhibitions in the east and were receiving awards from each one, there was a restlessness to see what lay ahead, especially for Cornelis who had never seen mountains. So with three-year-old Bill they arrived in Manitou, Colorado, in the spring of the year when the cottonwoods and poplars were a riot of color. They painted tirelessly and breathlessly, and sold everything they could produce. After a few months they came on to San Francisco and from there discovered Carmel, the little jewel of an artists' village in its Mediterranean-like setting. That was that. Anyone who couldn't have succumbed to the charms of this rustic hamlet would have, indeed, been insensitive. So they bought a little land and built their studio on it. The family settled down to a pattern of life. One of them would take care of the boy, who by now was all over the rocky cliffs and into the ocean, while the other worked. They had a grand time enjoying their lusty son, and painting the ragged cliffs and windswept trees. It was a heaven on earth.

• However, with Bill growing into sturdy boyhood and now seven, they decided that a trip to Europe together was to be now or never, for in another year or two it would never do to interrupt his schooling. So off they went together, and after putting Bill in an academy in Brittany, sketched near there for some time, and then went to Paris where several of Cornelis' etchings and Jessie's paintings were exhibited in the famed Salon. For the winter Cornelis took his wife and son to his homeland and they spent the snowy months there among the windmills, working to their heart's content.

• In 1925 they returned to Carmel where they stayed another two years and then came to Los Angeles to live. But years in the open country had spoiled them and the urge to get away from the towering buildings became so strong that they began to spend every available week-end at a friend's ranch in the foothills of Santa Paula, a little citrus town below Santa Barbara. They longed to be next to the things of nature again, and to have their feet on the soil. When at last they could stand it no longer they decided to leave the stuffy city with all of its advantages to artists, and return to the more simple life. They bought ten acres of their friend's ranch, made the barn into a studio, built a small but adequate house, and put Bill in school. Apricot trees covered a part of this acreage, and soon two big yellow cats, two dogs, and some chickens joined the membership of the household. Oak trees and myriads of wildflowers dotted the green hillsides, and four-footed visitors like deer, coyotes, and an occasional lion came down from the mountains to make things exciting. Art work became punctuated with such things as the rescue of their chickens from the skunks who came to play with the cats.

• A year or two after the farm was established, Cornelis' sister, Mrs. Annie Van Noppen, came to live with the Botkes and contribute to their lives by raising

gardens of vegetables, and prize flowers, and creating enticing dishes for the table. She was the head block printer of the family, as well. It was she with her lovable personality who took it upon herself to attend to so many of the daily wants of two busy people so that they could be free to devote most of their time to their work. Her part in the growing success of the Botkes will never be forgotten.

• So now, as time ushered in the 30's Cornelis and Jessie Arms Botke had for many years been acclaimed in America and Europe as foremost artists of their time. He, with his etchings of the open country and of decorative trees, especially, and she, with her white peacocks, egrets, cockatoos, and barnyard fowls. Now they have added the occupation of farmer to their list of accomplishments, and "papa" has to tend the apricot crop, and see to this and whatever else. The farmers up and down the canyon are neighborly and often get together for good times. Every Tuesday evening there is always Folk Dancing in Santa Paula where school teachers, ranchers, and business people have a lively good time. Every month, another group made up of musicians and artists and their friends around the countryside gather at one of the homes for potluck dinners and an evening of good music. This is the time when the artists bring some extra food and just listen while the musicians entertain most informally. Then there is the Artists' Barn a few miles away, created by the enterprising artist, Lawrence Hinckley, and his wife, where the artists and patrons gather once a month for lyceum lectures by such notables as Millard Sheets, the late Dr. Alexander, Frank Worely Fletcher, S. McDonald Wright, William Manker, and many others who come from Los Angeles for the occasions. This old barn, remodeled into a charming art gallery, houses some of the best exhibitions in the country. And it is sort of a central meeting place for the many artists of the county who gather to admire one another's work and one another's company. There is absolutely no jealousy or spirit of competition among them and, instead, an intense loyalty and admiration, each for the other. When one wins recognition, then that is cause for a united celebration. Cornelis and Jessie Botke are the natural leaders of this jolly family, but one award after another is theirs for their stunning showings all over the country. To name just a few of them, Cornelis has been elected to the American, Chicago, and California Societies of Etchers, and some of his prints hang in the New York, Los Angeles, and California State Libraries, as well as the Chicago Art Institute and the Congressional Library in Washington, D. C. In 1930 he was the only American to get an award in the International Print Exhibit in Chicago, and that was the Logan Medal; his illustrated article on Windmills was published in *Scribner's Magazine*; several times his etchings have been among the First 100 Prints of the Year; he

exhibited in the New York World's Fair. His beautifully, and delicately executed etchings of such places as Death Valley, Carmel, the Grand Tetons, and the High Sierras are everywhere known and loved, as are his lucid water colors, oils, cartographic maps, and murals. Cornelis is truly as versatile as he is great.

• Jessie Arms Botke shines especially with her striking bird studies, mostly in oil. Her fanciful white peacocks have won her more renown than anything else she does, no doubt, yet who can forget the sassy cockatoos screaming at each other, the long-legged flamingoes wading about in limpid pools, and the industrious geese searching for the bugs? Her work hangs in many galleries including the Grand Central in New York, and the Fine Arts Building at Treasure Island. Right now a little matter of a sketchbook filled with water color sketches made while enroute on a bus across the country, is attracting much attention, and her lectures about the trip are giving a great many people many laughs and great cause for wonderment about just how such as that *could* have been done. Her tales concerning how one sits and paints in a cage with a great variety of unusual birds over at Catalina Island Bird Farm, would make more interesting reading.

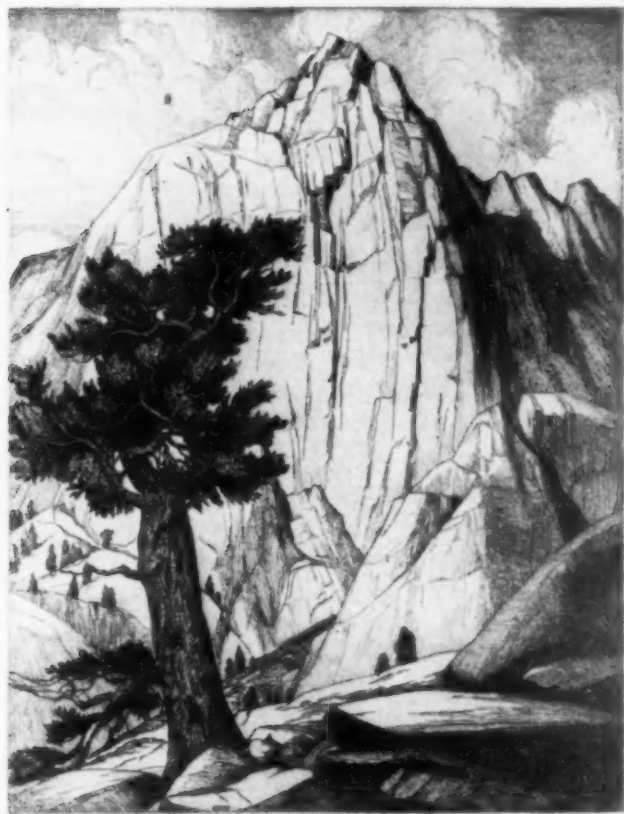
• So very much could be told but it would fill a volume and there is not space. There is much about interesting experiences, and thrilling awards, but it still seems to us here, who know these people, that the most wonderful thing about them is they, themselves, with their glowing contentment, peace, and happiness shining out like a beacon light—especially when Bill comes home from college and wrestles with his dad. He is preparing for petroleum engineering but that itch to paint is there, too, and don't be surprised if somewhere, in the course of things, the smell of paint will out, and another Botke will add his name, also, to the roster of artists worth knowing and remembering.

• Our fondest wish for everyone, especially for those before whom lie an art career, would be that they might meet and know these two fine people, for it is by knowing them that we all see the ultimate of everything we would wish for in a full life. We see success attained after unwavering singleness of purpose. And just plain hard work—a success that must seem very sweet because it was royally deserved and justly earned. We see a radiantly happy family life, with everyone working together, glorying in each others achievements, taking time for problems of friends, enjoying everything hugely, and noticing so many little things that most of us don't see in our hurry.

• Well, perhaps this little account of two people who place the value of happy lives even above the art for which they struggled over, through many years to reach the top—perhaps this will give you an idea.



SYCAMORE
Cornelis Botke
Henry B. Shope
Award 1935
Society of
Etchers
New York



SIERRA PEAK
1935 Henry B. Shope Award, American Society of Etchers,
New York
Cornelis Botke



IN WHEELER CANYON
1939 Associate Print Award, California Society of Etchers,
San Francisco, California
Cornelis Botke

June
1940

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WHAT SHALL WE TEACH?

ROSE NETZORG KERR
Waldwick, New Jersey

THE first in a series of articles on Vocational Education in Art, dealing with Designing for the Trades.

• If you are an art teacher in high school, vocational school, trade school, vocational classes in college or university and you have found pupils with definite aptitudes for using art training for a livelihood this series of articles is for you.

• Our high schools are overcrowded with more pupils who are not preparing for college entrance each year, and who are remaining in school longer because they cannot be employed on their meager preparation, or have not as yet been employed because of new labor legislations as to age limits. Some of these pupils come from families in which the budget will not permit further education beyond high schools, and yet whose abilities with the right direction could prepare them for designing as a career or a profession. The degree of skill with which they perform, and their ability to cooperate with others is what the trades require and are looking for in young people.

• High schools are losing their snobbery as to academic standards. We are a dynamic moving nation, on wheels in fact and in fancy, and we like to adventure and create new products in the direction of change. In a democracy of economics as well as politics, the consumer public is the final answer to our adventures in business and the arts related to business. Our radios, autos, rugs, refrigerators, cosmetics, movies, pianos, kitchen wear, clothing are "styled" and changed from year to year. With so many designers being required for such changes, and our foreign supply of designers being at present "slightly" cut off, our high school and college vocational art work faces an opportunity unequalled in our past history.

• As yet, to my knowledge, no actual survey has been made on how much vocational art work is being taught in our general high schools. Many a high school art teacher has found girl students with flairs for smart fashion drawing or designing who through too much academic drawing have been forced to draw the human figure in class, and mark up their class books with movie heroines in profile. Or there are the boys with talent for accurate small drawings who cannot draw gigantic murals in colored chalk for the high school auditorium. The day of teaching each pupil alike has passed. Such pupils show definite aptitudes and directions which are their own answers to future work in a chosen field, and need only intelligent direction to start them on the road of real vocational opportunity.

• In the olden days, when craftsmen designed their

own hand work by doing it, they had control over the entire process. Today, in America, the artist who conceives the ideas for trade and industry, rarely, if ever has anything to do with the manufacturing processes. Our economic system does not permit a fine potter to make a child's cereal bowl which sells for ten cents. But he can make the original from which replicas are turned out by the thousands, which sell for ten cents, and whose design, glaze and color are acceptable even to collectors.

• The industrial design which styles the red handles of my kitchen cabinet is as fine and useful in concept as that of a medieval chest! But quantity production has removed the kitchen cabinet handle by process from the original designer.

• The distance between design and fabrication must be bridged by training. That training must be translated for the student, for our schools cannot afford the equipment which would permit each student to acquaint himself with the various processes from design to finished product. This is the task of the teacher in cooperation with industry and business.

• The psychology of such training does not vary with mass or class production. It does not look down on mass articles which retail for very little. It believes that the public's choices will be the best which can be bought for the money, even though mistakes are often being made—witness our present snoods worn with open toe shoes.

• How do we begin, and what shall we teach?

• One high school teacher told me she kept a file of the talented graduates of her courses, who were working in the trades. She followed their careers very carefully, made notes of their work in details. Sometimes, she was able to have them talk to her groups when classes were in session, and the pupils gained much by the experiences.

• Another high school teacher kept a card index of all community industries employing the work of designers. He tried to meet someone in person in each establishment who purchased the work of designers or who directed staff designing. In the course of one school year, he was able to cover ten operating plants, had met and talked with the owner, the art director, the stylist, or the plant foreman; and had classified the products, their processes of manufacture, the way in which designs were to be made to be considered for use. If possible, when contests were held for students, these contests and their requirements were used as class bases for work.

• A night school instructor in a vocational high school was herself a textile designer during the



Mass



Lines



Masses and
Lines



White Lines
on
Black
Masses



Tones Masses and Lines



Tones —

R.N.K.

day. Needless to say, her experience was invaluable in directing the adult students who came to her to improve their own skills. Such was also the case in an evening class in "Commercial Art," in which the instructor was an illustrator by day in an advertising agency, and lectured occasionally during the evening sessions of a large city high school, giving comments and criticisms on the students' drawings which were exhibited each week.

- There is a growing tendency to give more balanced credits both in high schools and colleges for practical work in the arts, and this should be done more and more if the trade courses are to achieve a dignity accorded primarily only to "fine arts" and book learning. It will open the door to more research work in the arts, and eventually raise the taste of the buying public by giving wider choices of well designed products.

- We propagandize in the wrong direction in trying to "educate" public taste. It can't be done by comment. It must be done by presenting fine products at nominal costs. Our American way of free enterprise with competitive practices in trade, stimulates better designing through experimentation. The designer, even in preparation, must begin by *believing* that the general buying public will select the best offered which it can afford.

- If our high schools were surveyed as to what is being taught in "art education," we should find everything from still life with cast shadows in pencil, to fine air brush drawings for advertising; from water color renderings of bitter sweet to gigantic theatrical settings. In a country where needs and people vary with the locality, and where personality of the instructor becomes a part of the results, this is a fine thing. But, I believe strongly, with new slants on the needs of the students both in training and direction in which they might be headed, the practical arts present directions which can be utilized for all designing.

- One of the largest turnovers in modern manufacturing lies in the field of paper products. Many of us, trained for fine arts, are prone to look down on the items for sale in the general syndicate stores as carnival merchandise of no particular value. But, there is a field for the designer at every counter. Our next article will deal with Designing Opportunities for Paper Products.

- In the meantime, the following outline is a general introductory course for students in vocational work or work in industrial design in high schools and colleges, required in reproductive drawing.

- This suggested course covers a period of from twelve weeks to a school year, with classes meeting four times a week, for fifty minute periods, and as much home work as school time permits. It allows for individual differences, retaining trade requirements.

- 1. *Developing black and white mass drawing.* This is the most widely used method of reproduction for trade designing. The drawing must be clean black and white. Some designers term this method the "silhouette" method, and look for a silhouette "sense" in a designer. It doesn't matter what is drawn as long as the edges are clean and clear, and the masses of black and white clearly defined. Drawings are made larger than they will appear when printed. Some are made twice each way larger in linear dimensions (twice up), or one and one-half times larger in linear dimensions (for one-third reduction).

- Material required: Waterproof black ink, pens, brushes, illustration paper with either a smooth or kid surface (clear white—not cream or ivory), white water color, NOT chinese white but some commercial white used by retouchers and air brush artists, generally sold in tubes.

- Subjects: Objects, figures, animals, birds, abstract designs, lettering in mass styles, borders, decorative "spots" etc., in fact the student should be allowed free choice of subject of most interest to him. The only requirements limiting his work are clean results—no blurring, or smudging. (White paint will help). Limit the size of the drawing, so all drawings are uniform. When complete, all drawings should be mounted with rubber adhesive on white grounds, and provided with a protective tissue or parchment paper, mounted on the back and swung over. (Do not use paste or glue).

- 2. *Developing black and white line drawing.* This type of drawing varies in style with the artist and the subject, and in relation to mass drawing is very widely used in all black and white designing and drawing for newspapers, magazines, books, trade products, etc. Lines vary in width from a delicate hair-like line to a wide lettering pen line. However, all lines must be black, not smudged or gray. Reverse drawings (white lines on black) are done by using masses of black ink backgrounds and rendering the lines with white paint in the pen (added with a brush).

- Materials required: Same as for mass drawing, but with different widths of pens added for variety, all the way from the delicate flexible or "crow quill" pen point to a wide bank pen.

- Subjects: Any subject which any artist has ever rendered or could render! This would permit the student to work toward what he wished to do. Areas might be limited and the drawings could show different treatments from mass to fine lines, stipples, cross-hatching, etc. Lettering could form part of these renderings including historic styles and modern styles as a separate process done by artists who specialize in this work.

- 3. *Developing black and white drawings in tones.* This range of drawings is almost limitless. It covers all kinds of drawings which include such processes as printing of halftones, offset lithography (mass production from rubber surface), gravure (intaglio printing), photo-gelatine, and some steel engraving for which drawings are made actual size, for they are traced by hand. There are tube colors on the market now which are graded in values, opaque grays in both warm and cool shades, and which are simple and smooth to use. This is much better than trying the mixture of values, for the grading in manufacture gives a scale of contrasts. These colors can be used as transparent or opaque washes, or in the air brush. The paper used is illustration board or ply paper of different thicknesses, in both smooth and kid finishes. White is the most satisfactory, since it gives a cleaner reproduction. Drawings are generally made for reduction in size similar to those made for black and white mass or line drawings.

- All kinds of mediums are used from pencil to air brush. In the modern interpretation of skills and technical excellence, the air brush has become a "command" performance by the trade, if not for direct rendering, then for backgrounds and retouching. The graded tones are the delight of the lithographer who wishes to prove his skill in reproducing smoothly. Sketch technics are rarely used or appreciated except by those who wish to preserve utter spontaneity. For trade use, the writer suggests that sketches be taboo (as a technic).

- 4. *Color drawings.* If students are well grounded in black and white and tonal drawings, color drawings will become a matter of ease in development, first by adding one color to the black and white, then by translating the neutral values into color relationships. So much of the trade reproduction is done by combining the three primary colors with black that a thorough drilling on what this will do is essential. Recently, five- or six-color lithography has increased the color ranges. A manufacturer usually specifies the number of colors, and whether they are flat (such as for mass drawing) or graded (such as used in air brush drawings). His manufacturing process and costs determine the number and use of colors. The original sketch submitted by an artist for a product is almost always in color and as finished as is possible. When approved and when changes are suggested, the working drawing is made either in black and white and tones—with color represented on a transparent overlay, or in full color, depending on the process used in reproduction.

- Caution: In all drawings for reproductive processes, it is highly important that drawing boards, T-squares, rulers, ruling pens, compasses, etc., be used to insure accurate work, and square clean edges. All drawings are made for some kind of reduction, so arithmetic is a very useful science and so is geometry as applied to areas.

- If the class or school can afford it, one drawing in each process could be reproduced during the course. This would encourage the class to show what defects needed to be overcome in the future. The drawing selected could be chosen by class vote, and each time the selection made from among those whose work has NOT been reproduced previously. Most towns have at least one photo-engraver who would be glad to comment on the practical side of the drawings. A school printing shop might be used for experimentation in printing the reproduced drawings so each student could have a notebook copy.

- Any plans which approach the practices outside of the classroom would be helpful.

ART AND THE NEW CURRICULUM

STELLA E. WIDER . . . Lynchburg, Virginia

RECENTLY this question was propounded before a body of art instructors, "Just what *is* our aim in teaching art, today?"

- At first the question startled! It could not possibly be that these worthy people, among the most celebrated in the art field, had not yet decided toward what they were aiming. Assuredly not! No, undoubtedly, they were putting their very best into their art programs rather than in a statement of what they were attempting to do.

- The time has come, however, when the rest of the world is needing to know just what the art aim, in education, is. The aim of the modern art curriculum has been (and note that "has been") three-fold: the filling of the practical needs for beauty; the giving opportunity for response to beauty; and the giving of opportunity for creative expression of beauty.

- Today that program is being greatly expanded to cover three gravely important fields; the encouragement of a worthy use of leisure; second, the awakening of creative expression of beauty from a newer viewpoint; and third, *the effective carrying out of the modern educational program.*

- Due to the so-called machine age in which we live, great numbers of people have had many hours of leisure thrown upon their hands—a new freedom, which they did not know how to use. Many more have had all their hours emptied of pay-producing labor, and they knew not where to turn. "Satan always finds work for idle hands to do" was a maxim of our forefathers. It still holds good!

- Attempts are being made to turn that adult leisure toward hobbies of one kind or another. The schools are putting forth every effort to encourage some kind of an avocation for each individual pupil, that each may be spared the helplessness of his elders. In no part of the educational program is this idea being more earnestly and praiseworthy carried out than it is in the art field. Call it hobby, activity, whatnot—art must enter into the thing, before the activity can result in a *worthy* use of leisure.

- We are living in the machine age, it is true. Machines are doing more and more of the things which the hands of men have done for so long. How long will these machines keep on doing these things? *Only so long as there are people who can create more and better things for the machines to do!* The man who can create will never lack for employment. Therefore, it is up to the true educators to discover, arouse, and strengthen every bit of latent creative ability in the youngsters of today. By far the



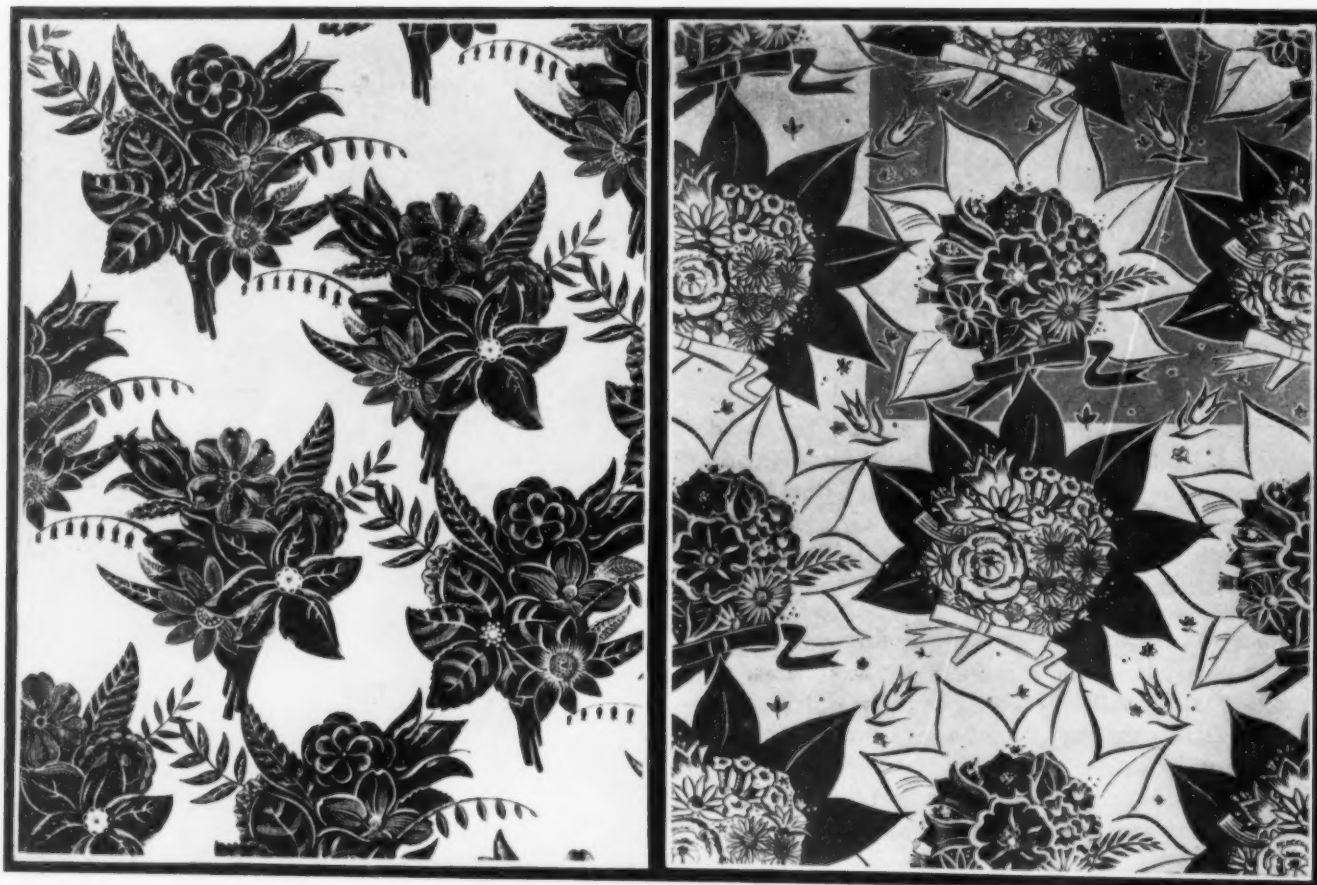
greater amount of this ability can be, and is being discovered through some art activity.

- Educators have not realized fully just how much of the modern teaching program depends on art. This is one of the weaknesses of the modern educational program—that educators have not realized how much they inevitably must depend on the art abilities to bring about successful teaching.

- That does not mean that every teacher must be a teacher of art, but it does mean that, when every teacher has a better knowledge of the basic principles of art, there will be better teaching. It also means that such a condition will produce more teachers who will be willing to teach—in the modern way! Likewise, it means that less time will be wasted in fumbling when the teacher, not the pupils, knows how to answer the questions pupils want answered, that they may carry out their varied activities, to the pupils' satisfaction.

- Pick up any modern textbook on any subject. Its pages teem with illustrations. Its pages teem with all sorts of activities calling for art in other forms, for their fulfillment. Glance through any modern curriculum. Not a page will you find that does not suggest some kind of art activity. Visit any modern, progressive classroom. You will find art creating the interest, no matter what the subject. Take away the art, and the modern educational program must crumble!

- **ART LEADERS**, no longer hide your light! Claim that which is your own! **EDUCATORS**, give credit where credit is long overdue!



Wall paper designs by Riyo Sato and Marguerite de Jean, students of Emmy Zweybruck

ABOUT FLOWERS

EMMY ZWEYBRUCK



American Crayon Co., Sandusky, Ohio

IT SEEMS to me that flowers are the most difficult motifs to be used in design. I am always puzzled by the fact that the average art student and teacher know so little about flowers. Some might be able to paint a fairly good still life and some use a so-called stylized flower for applied design, but it is using flower motifs without any understanding of their organic laws.

• Before we can use the motifs of flowers for any applied design we must thoroughly study their laws of growth and their construction. Then we must forget all about it again and try to create flowers, first, merely from the standpoint of rhythmical compositions and, second, to enrich certain areas by breaking them into smaller ones. At the same time we try to bring out different harmonious color values.

• In fact, we have to try to penetrate more and more into the problems of a flower and to become com-

pletely absorbed in wonder of the growing construction and character of one flower.

• The problem of using flower motifs for applied design is twofold. First, it is a problem of composition and rhythm; second, it is a problem of design and a thorough knowledge of nature.

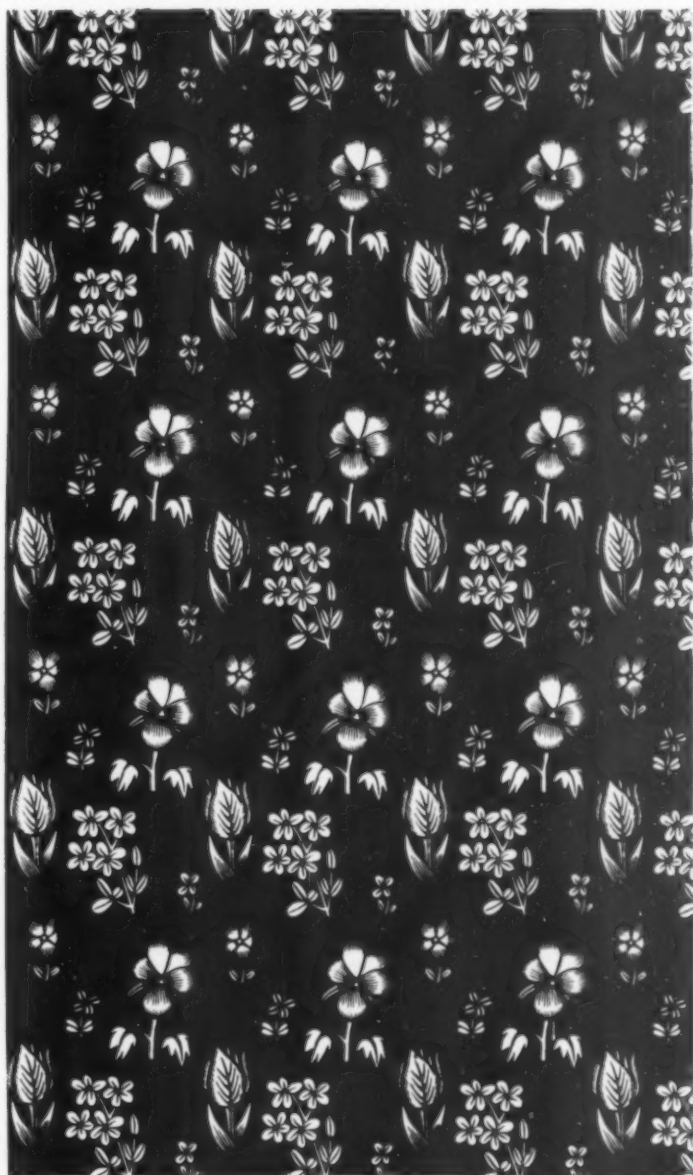
• Of course the personality and style of a person plays a great role, just as handwriting divulges the character of an individual. Sometimes we use flowers slightly indicated to embellish a page of lettering or faintly suggested on a background for a menu card, or we can follow carefully the construction of a flower and emphasize its characteristic line for just its pure beauty of form.

• But when we use flower forms we must compose independently from nature and use the motif of a flower just as one more motif to bring out a beautiful rhythm of form and color.





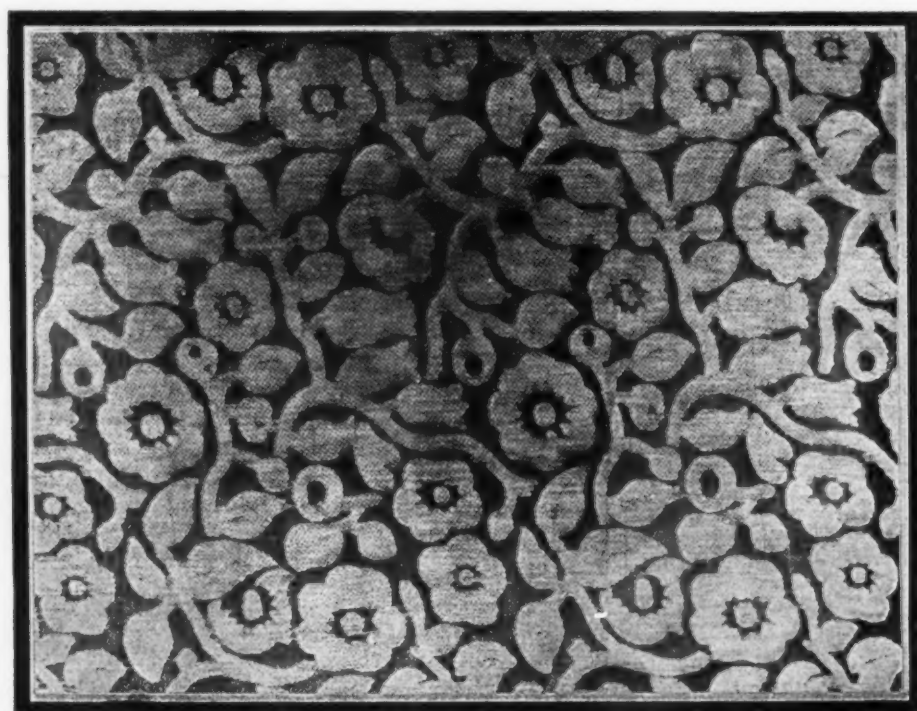
These designs were made by students of Emmy Zweybruck who worked where they were surrounded by a park with innumerable flowers and trees. Miss Zweybruck says, "The students had an opportunity to study the most divine flowers right on the spot and from them receive unlimited ideas." Outdoor garden classes in design will make the students observe the beautiful details of plant forms which to the usual person go unnoticed.





An illustration
by
Miss Zweybruck
showing the
applied use of
flower motifs

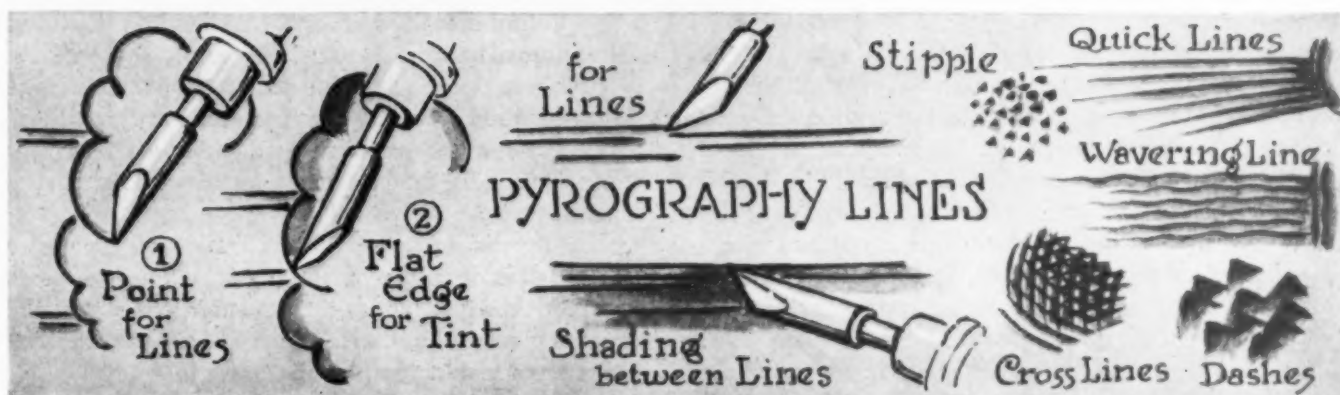
From Europe comes
this textile design of
flower and branch ar-
rangement. Here the
artist has especially
avoided overlapping
forms

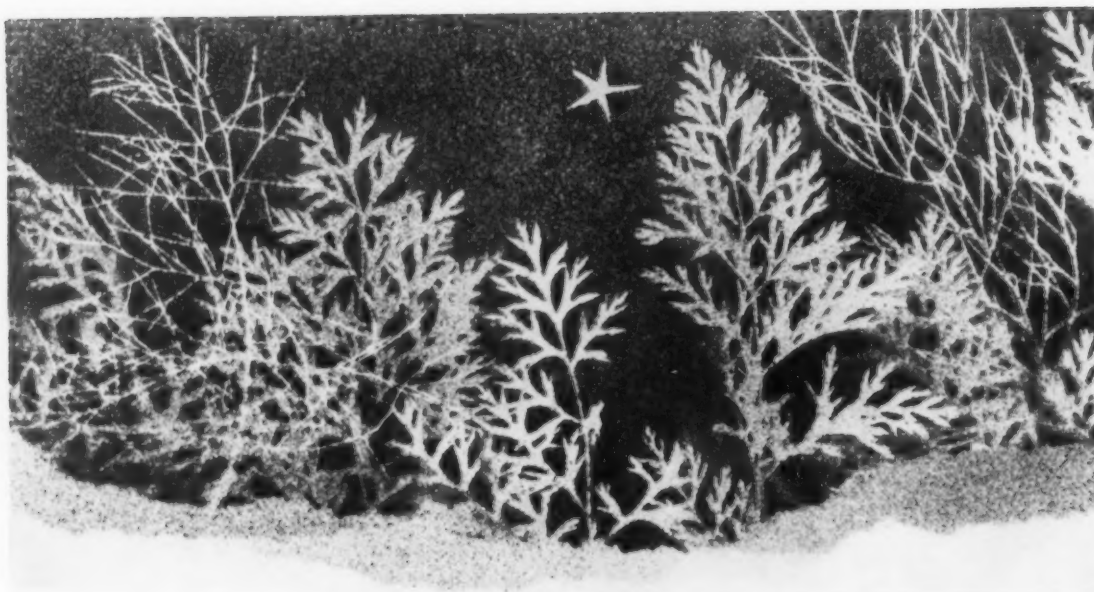




Yangste River
by
Madeline Ast
Pomona College
California

Pyrograph or
burnt wood
technique well
done becomes an
excellent type of
decoration for
wood or leather
surfaces.
First, become
skilled with
whatever tool
you use





SPATTER PRINTS DAISY DUNTON ROBERTS, Carpentersville, Illinois ... and how to have a good time making them

SPATTER pictures are produced by spraying colored pigment over a selected object that has been laid flat, as a stencil, against a paper background.

- If you like weeds and enjoy dabbling in color you are sure to succeed at this very old art.

- Your age should be between six and sixty-six.

- Begin by collecting several discarded toothbrushes. Then look for old wire eggbeater frames on which to fasten your small pieces of window screen. You will soon wish to use more than one color in your prints and it is convenient to have a brush and screen for each color.

- You will want several old catalogs and magazines bulging with pressed sprays of weeds, leaves and flowers to choose from when you are ready to print. It is wise to cover your table generously with old newspapers to catch the stray spatters.

- Select a paper that is free of glaze. The wrong side of wallpaper can be used for practice printing. Drawing paper will do. Plain white blotting paper is the easiest to use.

- Have handy some kind of water paint and a flat stick or water color brush with which to feed your toothbrush. For best results your toothbrush should be only moderately wet.

- Lay your paper (9 by 12 inches is a convenient size) flat on the table. Now comes the most interesting adventure, that of composing a decoration on your page. First select the specimen you wish to be in front and most conspicuous and place it in a well chosen position. It is important that it lays very flat in order to print sharp edges. Next lay on the specimens to be of second interest, and last put on a few leaves or sprays you wish to have appear far back in your picture in the mysterious shadows.

- Now you are ready to spatter, giving your whole

page an even medium tone. Carefully lift off the leaves that are to be mysterious and shadowy (using small tweezers) and spatter until these spaces are nearly as dark as the background. Next remove the specimens that are of second interest and spatter only a little. Take up your last specimen. If it is not printed distinctly replace it and spatter again. In general we might say to spatter after removing each specimen. If the forms do not print clearly fit the specimen back into position and spatter a little more until the values are well defined.

- If you are combining several varieties of specimens in a picture, choose those of strong contrast in outline.

- Have your specimens pressed dry and stiff so they can be easily replaced on the print if you wish to darken a portion of it.

- Bright and attractive prints can be made by spattering with light colors after the background is finished and a very little background color is spattered over the shadowy leaves.

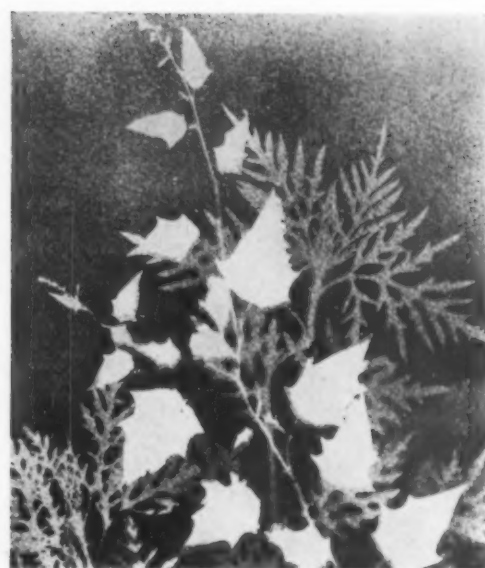
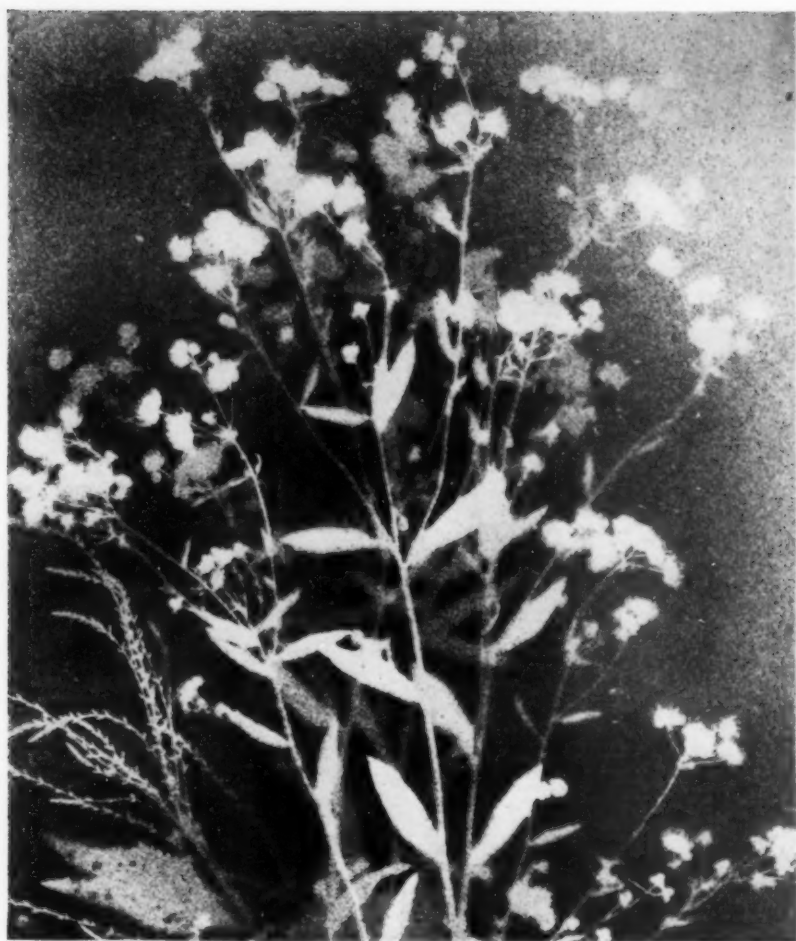
- Hold the screen rather close to the portion of the picture you wish to receive that particular color.

- Use light warm colors on the objects nearest you and cool colors on those further back.

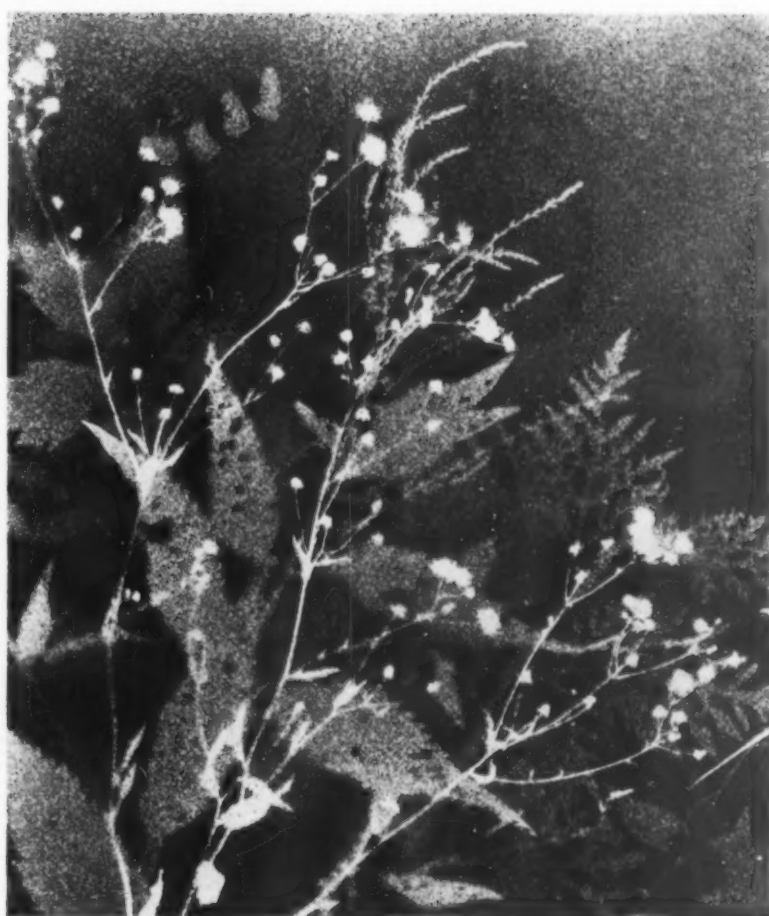
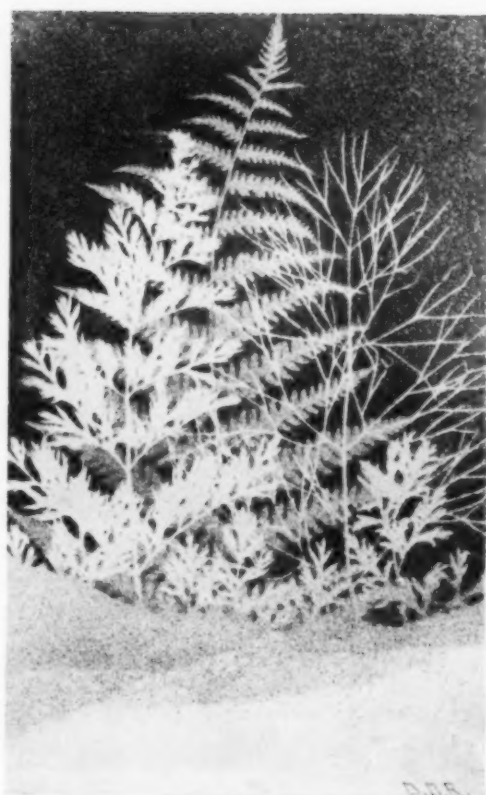
- Beautiful color is worthy of surrounding the finest forms nature has given us.

- Oh, yes, where do you get your specimens? A patch of weeds, an old cow pasture, low-land, high-land, dry-land or wet-land—will all yield treasures that will soon fill the largest old tomes you have in the house.

- Do not be surprised if this leads you to a new appreciation of nature of which you had never before dreamed and you will wonder which gives you the greater pleasure, gathering your specimens, classifying them or making your prints.

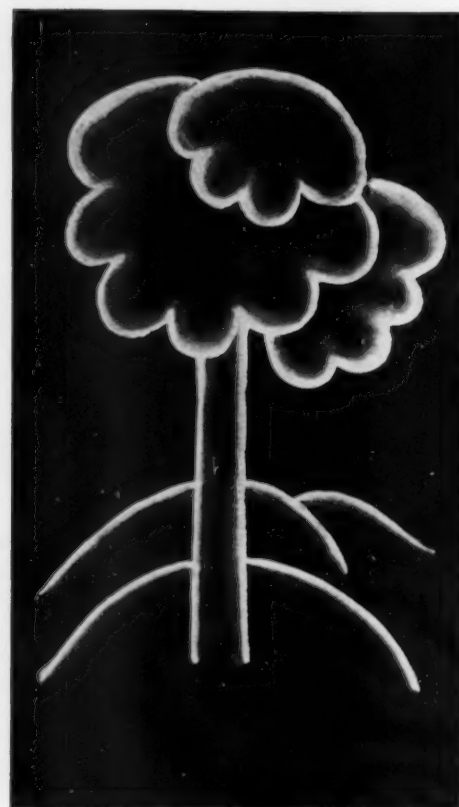
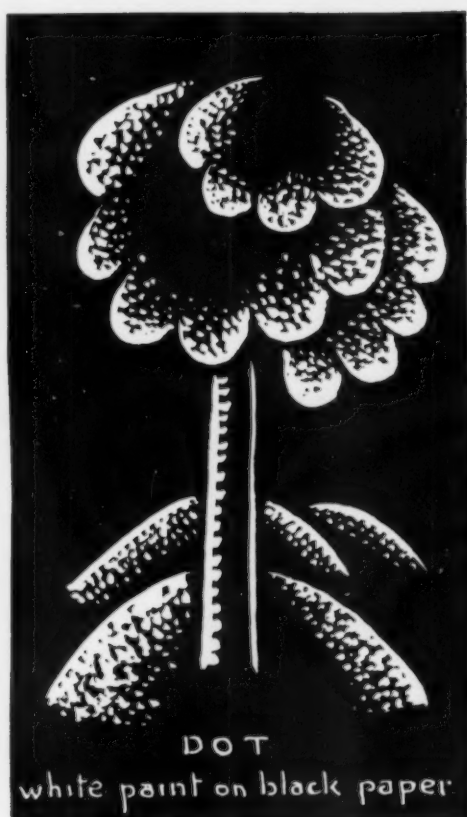
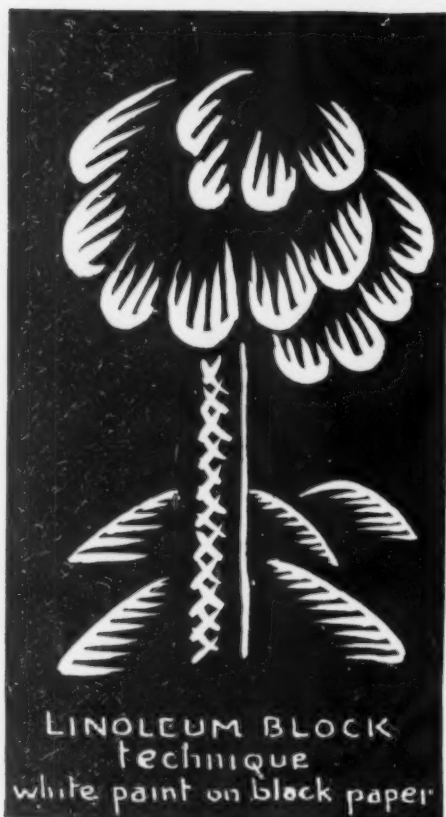


Spatter Prints by Daisy Dunton Roberts. These designs may well be a basis of textile or wall paper designing



BLACK ON WHITE

PAINT and SCRATCHBOARD TECHNIQUES



• SCRATCHBOARD •

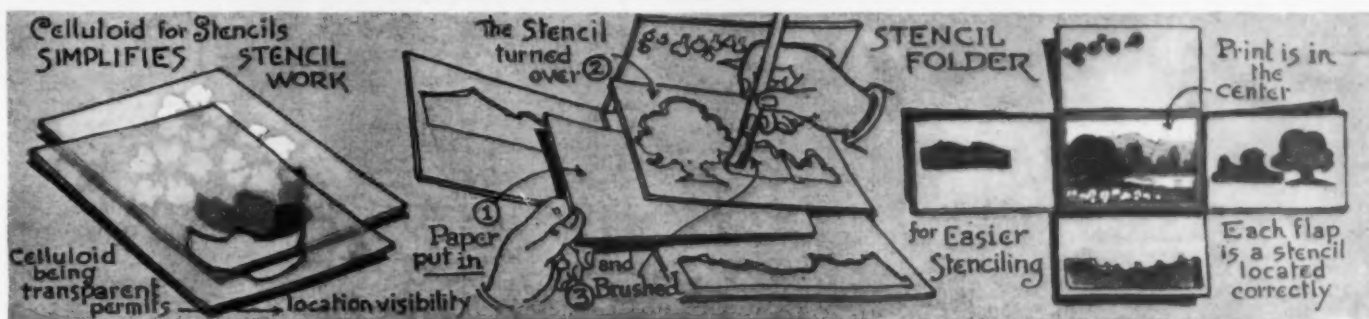
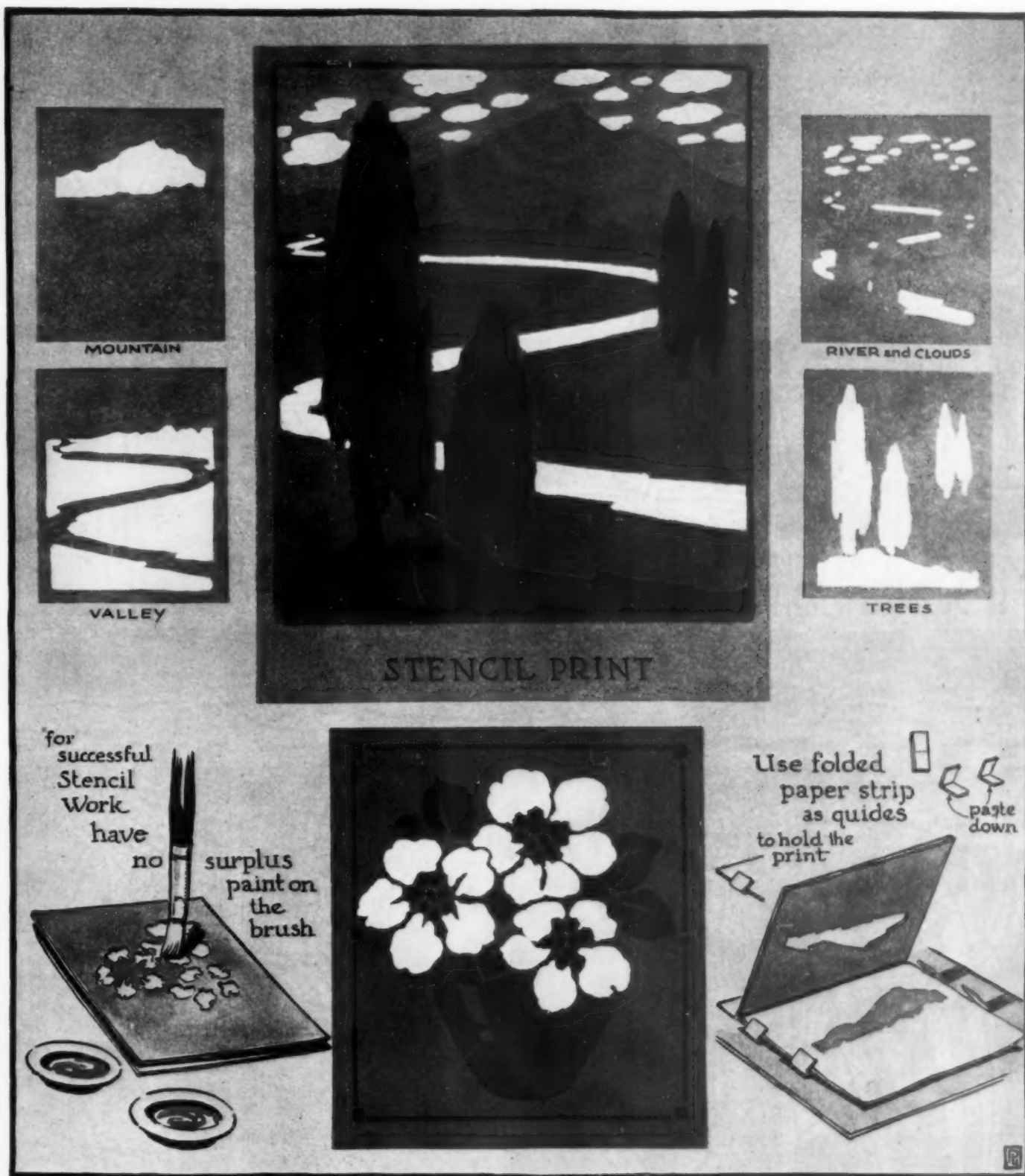
Coat scratchboard heavily with drawing ink. Scratch through ink surface with small sharp knife or other tool. Guide lines for scratching may be made with white pencil



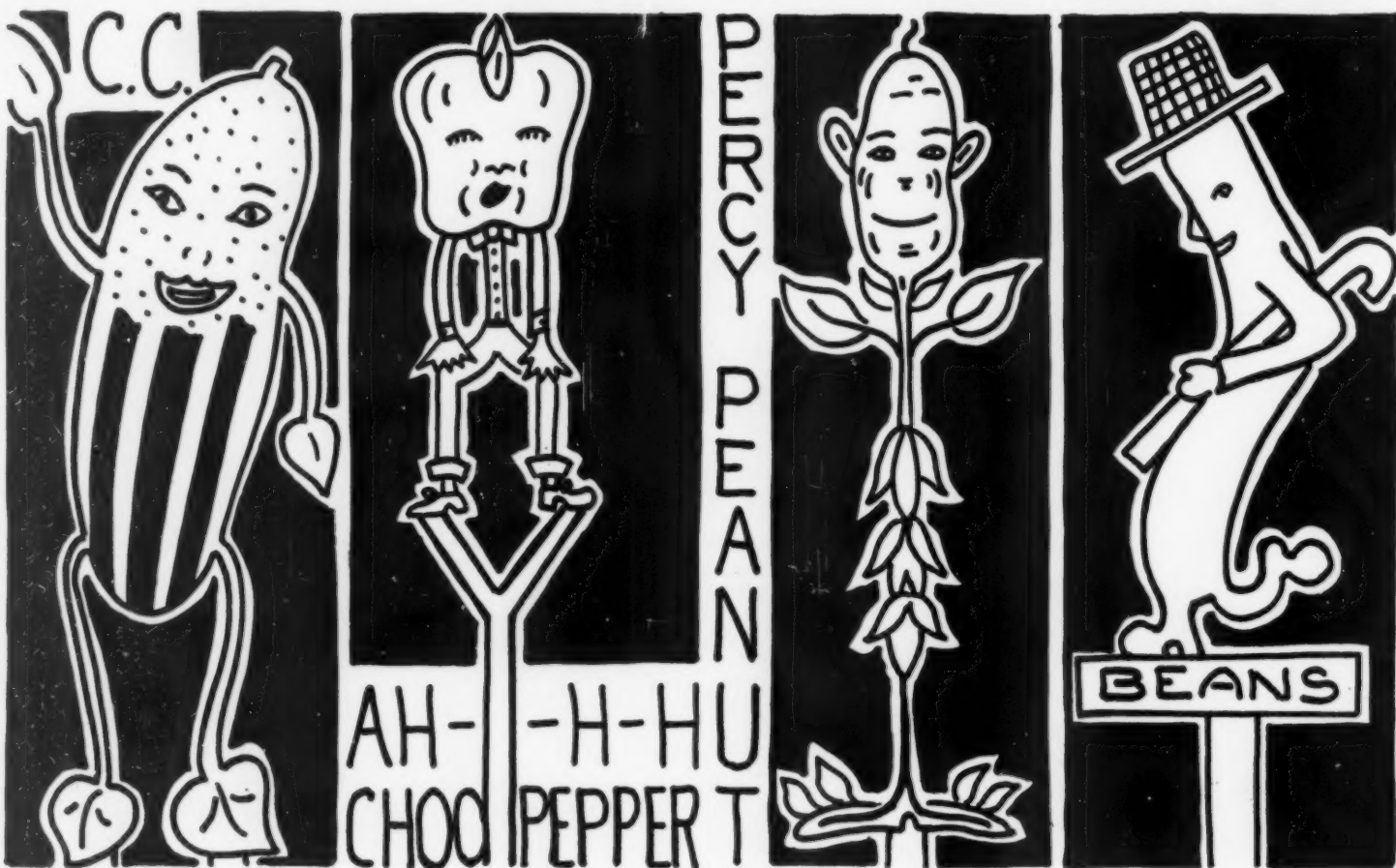
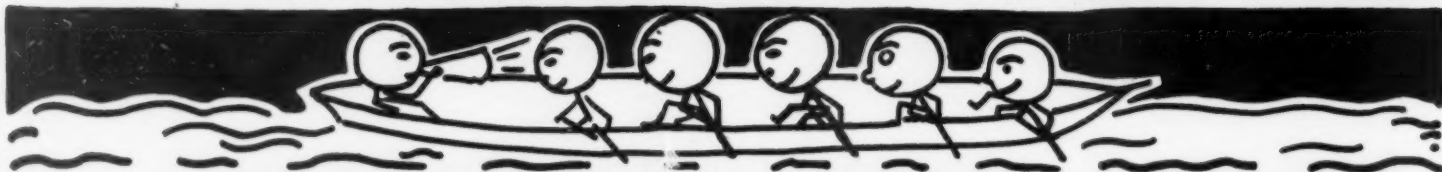
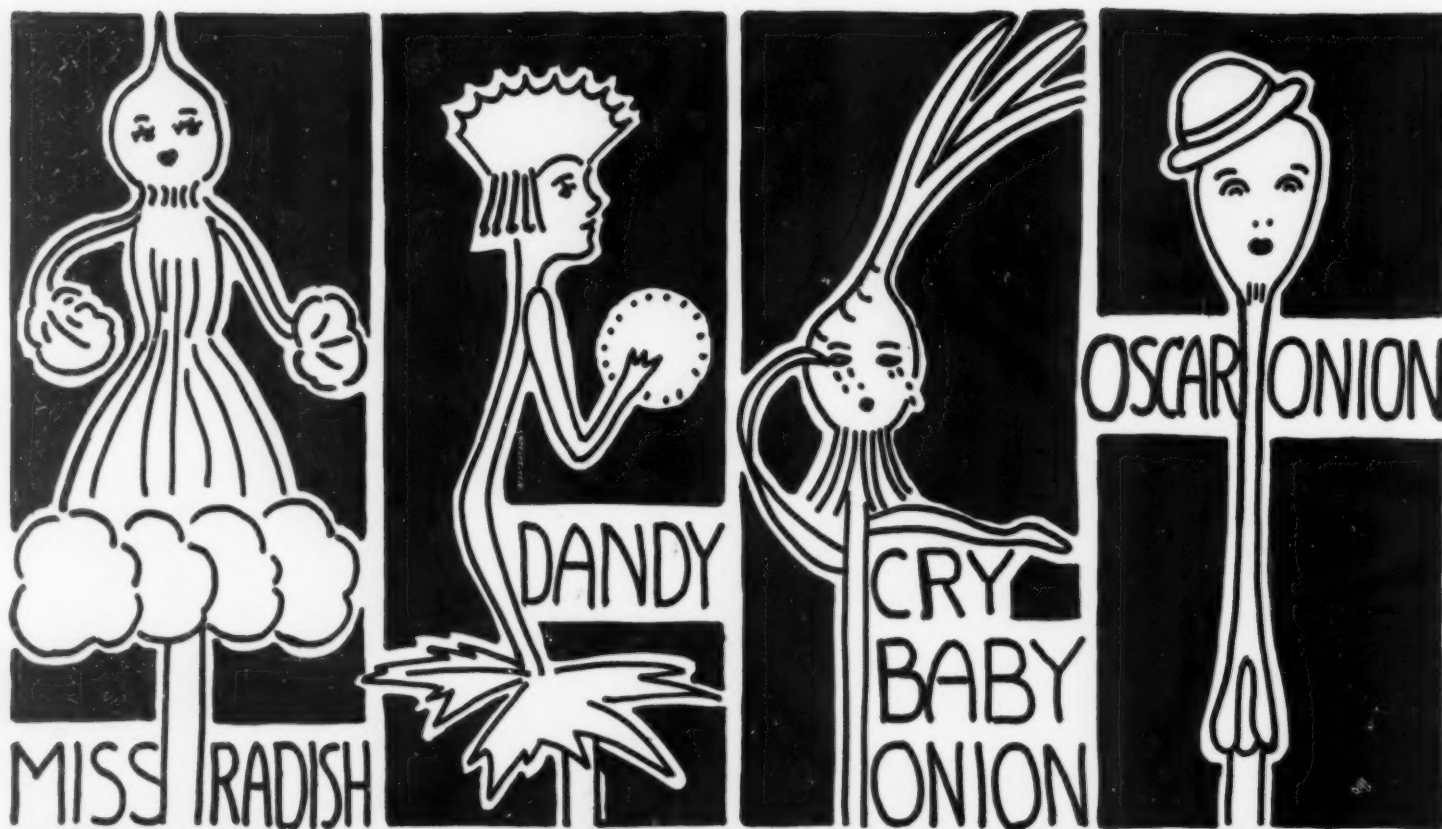
Crosshatch and dot on scratchboard



Margot Lyon prepares a page showing two simple illustration methods which may well be used for school printed matter



French and English artists have for many years used stencil prints for de luxe book illustrations and for scenic cards. The air brush use has increased stencil possibilities and today the silk screen process has brought stencil technique into greater prominence than ever before

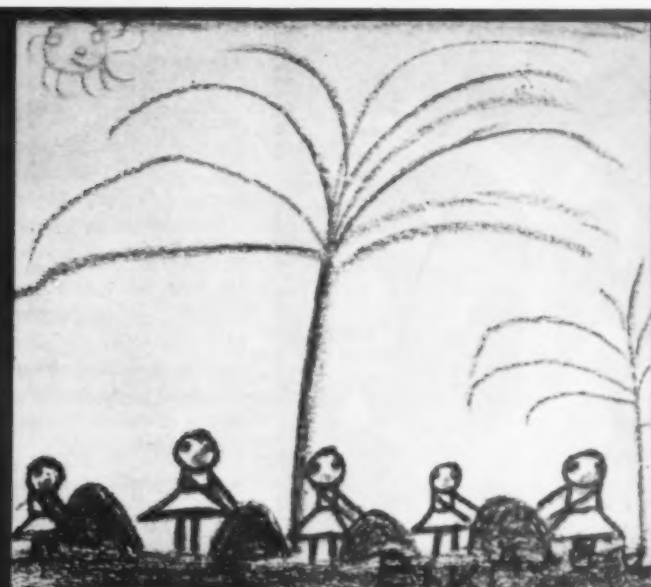


Garden stick design suggestions by Lorraine Drury of Green Bay, Wisconsin. These show how original whimsical or animated designs may be used by students for practical application



GRADE HELPS

from Grade Teachers everywhere ..



ABOVE AND BELOW.....
 (CRAYON DRAWINGS ON PAPER
 TOWEL) BY CHILDREN UNDER THE
 DIRECTION OF MRS. FRED MEYER OF
 SANTA PAULA, CALIF. THE DRAWINGS
 WERE MADE AFTER THE CHILDREN
 HAD BEEN WEDGING CLAY ON ROCKS
 UNDER OAK TREES.

CENTER.....
 A SCHOOL ARTS STAFF MEMBER
 SHOWS INTERPRETATIONS OF THE
 DRAWINGS. CHILDREN'S DRAWINGS
 OFTEN CONTAIN UNLIMITED AND
 SPONTANEOUS INSPIRATIONS. THE
 COMPLETE LACK OF INHIBITION
 GIVES WAY TO CREATIVE IDEAS.



June
1940
345

Paper towel crayon drawings by children under the guidance of Mrs. Fred Meyer of Santa Paula, California



TREES

PHYLLIS VAN DYKE CASSIDY, Principal
Factoria School . . Bellevue, Washington

WE HAVE been studying trees, drawing different types with charcoal. The silhouettes of the tree trunk with its unusual shaped limbs against the background of snow was fascinating. We decided we would like to work some of these observations out in cut paper work.

- For the first lesson we used one sheet of 9 by 12 black construction for our mounting. In our "scrap box" we found enough strips of yellow and blue for the background. The blue strips were 4 by 9, and the yellow strips 3 by 9. For our tree silhouette we used a piece of black poster paper, 6 by 9.

- First we cut our tree, free-hand, getting the largest, best proportioned tree we could manage from our black paper. The yellow and blue strips were then used, cutting them together to create the hill effect in the background. These were pasted on pieces of yellow poster 6 by 9, and then the trees were pasted down.

- In our stockroom were several jars of left-over show card paint and an old sponge. We cut pieces of sponge, dipped them in the green paint, and applied the colored sponge to the tree. This left green splotches. We then filled another piece of sponge with another color and applied it on the green.

- After an extra long winter our room looks as if "Spring" would soon be here, with our frieze of tree pictures dripping with blooms.



SPRING; IN BLACK AND WHITE

- We had so much fun making our cut paper trees that we decided to try a cut paper lesson in black and white. We used a half sheet of 9 by 12 white drawing paper, cut lengthwise, for our mounting. For our background we used a piece of black poster 4 by 8.

- From scraps of white drawing paper we cut another tree silhouette, an expression of our feeling toward Spring.

- This tree was also to be in bloom. With the blooms came some saucy-looking birds.



ART AND FORESTRY

HELEN BERKING NORTHCUTT
Art Teacher, New London, Missouri



- Art as a means of learning to distinguish one tree from another will result in enjoyment and understanding of the Forestry unit in Social Studies. Let the unit of activity be an illustrated booklet on trees. In this way the child will gain a knowledge of the different kinds of common trees and clarify his own ideas about such trees through reading, discussion, drawing, and booklet making.

- For references the "group" will need pictures of trees in the various seasons, letter charts, and samples of book-binding (i.e. pamphlet, Japanese, overcast, cobbler's stitch). "Interesting Things to Know" by White (pages 229-251) and "Elementary Science By Grades," Book V (pages 80-101), may be used as reference texts.

- Development of the lesson: first, make a list on the board of the eight kinds of trees to be studied in this unit. Each day draw and discuss one kind of tree. In this section of the country such a list might include the evergreens (cedar, spruce, pine, fir), weeping willow, maple, birch, poplar, oak, elm, and catalpa.

- Second, letters are to be first cut from squared paper, 4- by 5-inch squares; pasted on colored art paper; and again cut out. These letters are to be pasted on the front of the booklet. The title of the booklet is to be the child's choice. The teacher may, however, guide and make helpful suggestions.

- Last, the assembling of the booklet. The drawings are placed in proper sequence. The index page will be the first page in the booklet. Different types of booklet forms should be discussed by the students and teacher. Sample forms of bookbinding are shown to the class. Each student selects the type he wants for his booklet. Measuring for the punched holes, punching the holes, sewing the binding, and tying the thread procedures should be explained and demonstrated to each student as he is ready for that particular part of the procedure. Some general class instruction should be given. Interest at all times must be accompanied by serious thinking and critical judgment.

- Check: The finished booklet is in itself a check on the unit of activity. The booklets should be discussed and criticized by the students. The teacher must remain in the background as much as possible, giving tactful suggestions, pointing out and calling the students' attention to various art principles, and direct the discussion when needed.

- Time: nine periods.

- Material: heavy cord, paste, scissors, colored drawing paper, drawing paper, and crayons.



LOWER DRAWING MADE EASY

ELISE REID BOYLSTON, Assistant Art Supervisor, Atlanta, Georgia

● Because all children love flowers, nature drawing may be made a very happy period in the lower elementary grades. It should be presented as simply and clearly as possible, for its purpose is to develop observation, instill an appreciation of nature, and serve as a basis for design.

● Careful consideration must be given to the selection of the specimen. The more definite the spray, the better suited it is for drawing. Roses and violets, though favorites of all children, are too intricate. The flower chosen must have definite color, clearly defined masses, and just enough detail to make it interesting. Unnecessary leaves should be pruned, and the specimen arranged on paper to make a pleasing ensemble so that it may be reproduced the actual size.

● There are numbers of sprays that beg to be drawn by the little folks—the marigold, pussywillow, daisy, salvia, zinnia, purple aster, blazing star, and goldenrod; berries and seedpods too numerous to mention; and lovely grasses that have wonderful appeal in their grace and movement.

● For beginners, a simple bit of grass with one or two blades is sufficient to emphasize the proper placement on the paper, the springing curve of growth, and the reproduction of size and color. One blade alone may hold infinite grace and vitality. Some grasses have straight stems that are formal like soldiers, with perhaps a bunch of seed sprays at the top. The leaves are lovely curves, thickened at the base, and ending in beautiful tips that fade off into nothing. Perhaps a vivid red leaf near the bottom will give a delightful bit of color.

● The pussywillow has a strong brown stem made with a firm stroke pushed upward. On each side alternately grow the buds like steps on stilts. The oval blossoms are made with chalk and accented on the outer or upper edge with pink or purple. This may be either rubbed into the chalk or left in soft, but more delicate shading. Gray or colored paper is always charming as a background for chalk blossoms, and the lesson may be completed in such a short time that the beautiful drawing comes as a delightful surprise.

● The oval center of the daisy is first drawn in mass with orange or yellow crayon, leaving points at the sides; and a thin purple line on the lower edge gives a pleasing shadow. Petals are drawn with heavy pushing strokes of chalk, care being taken to leave a toothed edge at the end of each; and the green stem has several feathery leaves which are rendered more pleasing by adding blue on the left side, and yellow on the right.

● The cosmos has a center of yellow with a soft shading of brown or purple on the edges, but heavier on the left side. The petals are laid in with chalk, much like the daisy, with larger petals, rounder contours, and a decidedly toothed end. Red, orange, or purple rubbed over this foundation, gives a delicate tone of the proper hue. The green leaves are sweeping strokes that grow alternately, and usually turn in an opposite direction. At the base of each leaf spray is a single hairlike blade that rounds gracefully downward.

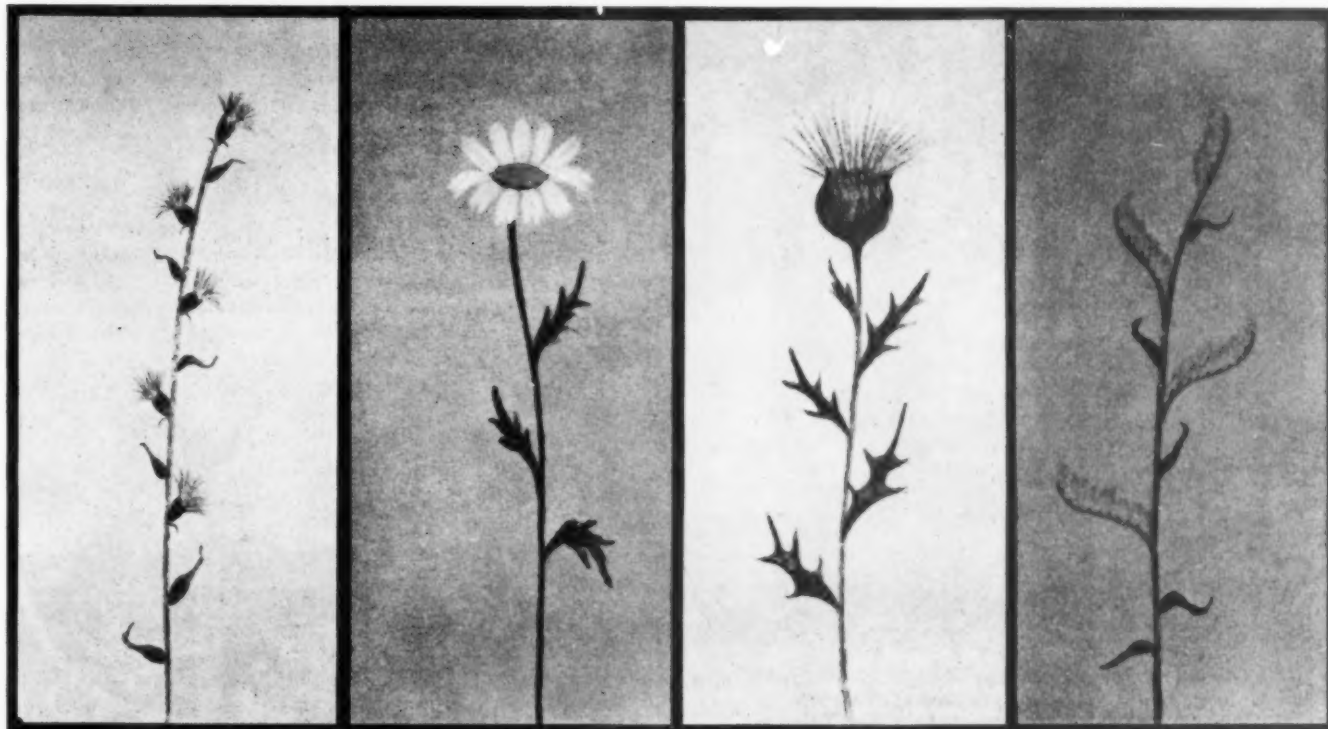
● The blazing star is easy and effective with its alternate green buttons that grow close to the stem; and the short spreading strokes of purple that form the blossoms are vitalized with blue on one side and red on the other. This method of putting the shadow on the left side and the lightest color on the right is not arbitrary as the dark side may be in any position where the direct light is obstructed; but that is too difficult for tiny children to comprehend, and a general rule suits the purpose, and paves the way for light and shade as they may see it at some future time.

● What seems like a most difficult flower to draw is the goldenrod. The main stem and all the sprays have lovely springing curves that are the acme of grace itself. They grow naturally from the sides, and turn up slightly at the ends, showing tiny individual stems along the entire length. The yellow blossoms are made with a push-pull movement; and small touches of orange along the top, drawn in the same way, add just the proper amount of interest and depth of color.

● Sometimes a touch of chalk on a berry gives a sparkling highlight; perhaps a defective leaf is another trick to catch the eye. Secrets, one might well call them, for they are only simple ways to get the most effect for the least effort.

● Children like to grasp the idea, and bring forth interesting drawings. They soon sense the spirit of the flower, and master the technic of the springing curve that culminates in nothing instead of a blunt, abrupt ending. They like to shade green with blue and yellow; to add interest to purple with a mixture of red and blue; to put red and yellow on orange persimmons; and when they learn that purple is shadow color, and may be used on the dark side of any bit of nature, the ripe persimmon takes on added warmth, the brown stem seems to round, and even the sun appears to shine on the side with the simple touch of yellow crayon.

● It isn't hard to turn out lovely nature drawings when one has learned the trick of coloring simply and effectively; and it is so much more finished looking and attractive when every stroke is made with a purpose that nature drawing really fills a very happy period in the lower elementary grades.





ADVENTURE IN FLOWERS

MARY H. STAHURA
Assistant Supervisor of Art, Lackawanna
Public Schools, Lackawanna, New York

● Here is a new unit of work which is an excellent class project for the upper grades. Children will be fascinated when learning to cut and arrange these flowers. Just a little patience and imagination along with the practical use of materials makes this an ideal combination of craftwork and design.

● Here is the time to make use of all those colored paper scraps that have crammed your desk and cupboard. Where are those odds and ends of crayons that never seemed to match? Get your scissors, a dab of paste—lights, camera, action!

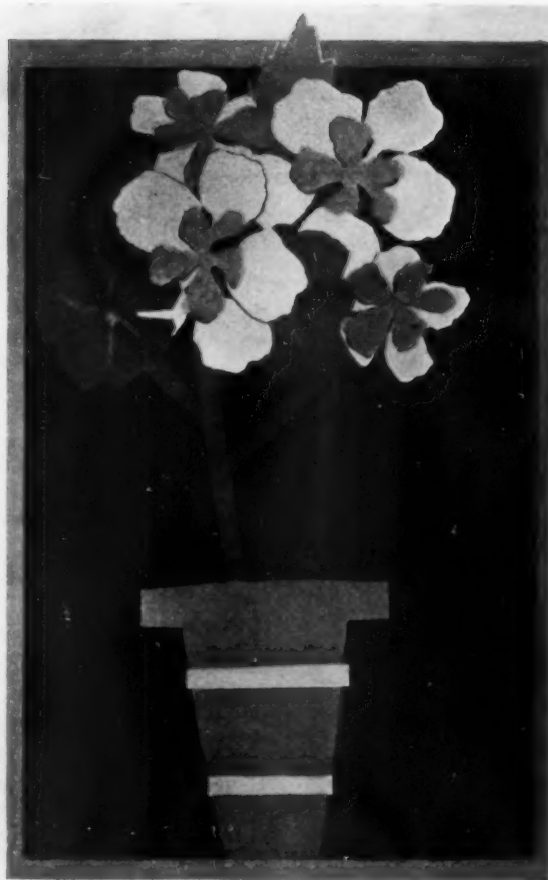
● First: If you are in the city, an illustration of flowers cut from magazines, catalogs, etc., as reference for each pupil. If you are in the country, there is nothing like a bowl of real flowers, or one specimen to each student.

● Second: Study the flowers for number and shape of petals. Draw a pattern on scrap paper in full size, then trace on colored, cut. The same procedure is followed with the centers. (Color intricate centers with crayons.) Paste various parts in their proper place, and shape by curling over a pencil.

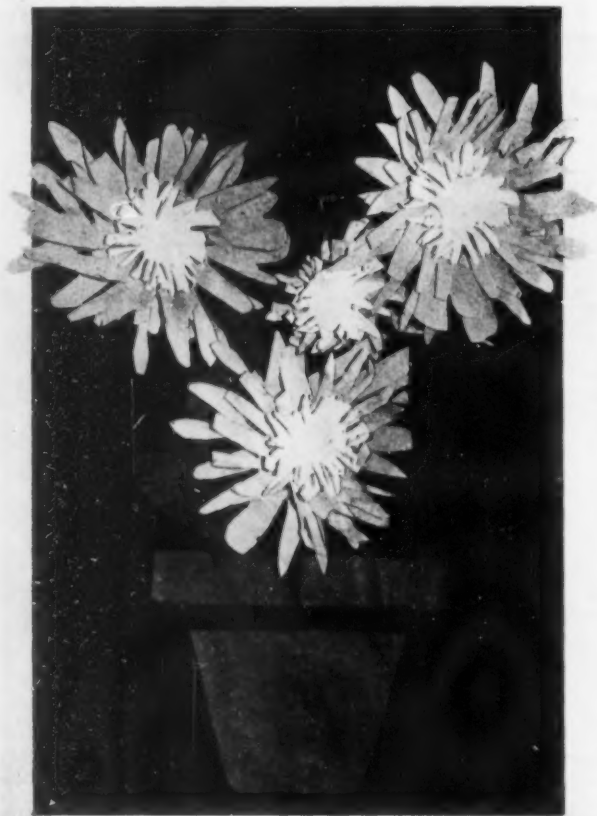
● Third: Study contour of leaves and stems for structural growth and rhythmic movement. Draw pattern, trace, and cut.

● Fourth: Select colored paper for vase to harmonize with flowers. Fold, draw contour of vase, cut. (Have both sides alike and a base broad enough to prevent tipping.)

● Fifth: Arrange flowers and bowls on panels of contrasting colored paper. Discourage over-crowding. Paste flowers on one



By Louis Calello under direction of Mr. A. J. O'Donnel,
Bethlehem Park School, Bethlehem Park, New York



By John Molota, Mr. A. J. O'Donnel, Teacher,
Bethlehem Park School, Bethlehem Park, New York

petal only to make them look up, down, or sideways. Paste leaves only here and there to make them appear natural.

● Sixth: Remount, using heavy manila as a soft, neutral background.

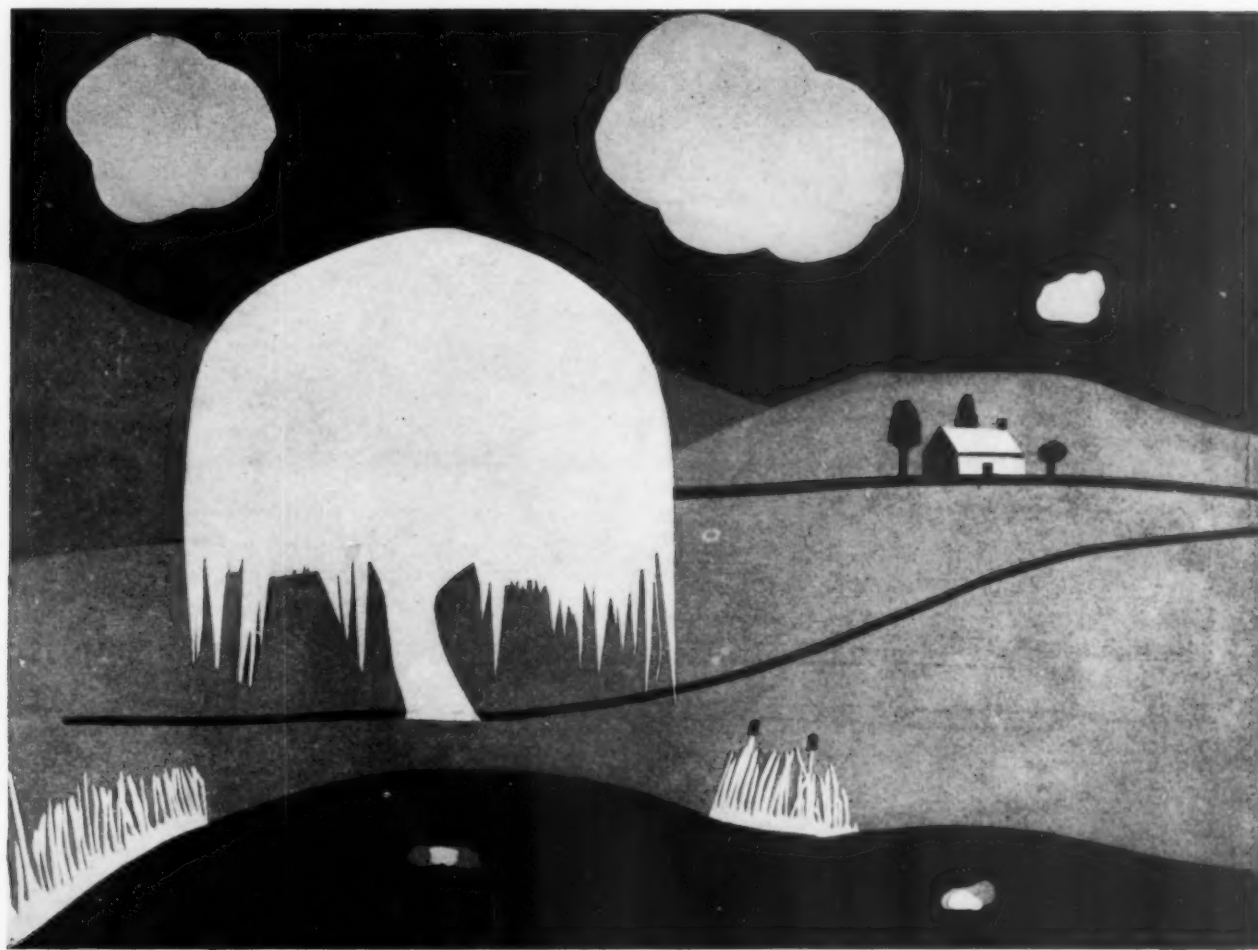
● This unique flower study combines not only instruction in the principles of design, rhythm, harmony, balance, and unity, but its versatility includes color, cutting, and construction work.

● It is a complete all-around project that stimulates the pupils and gives them satisfaction in the use of their hands and imagination.

● The finished panels are ideal for bulletin boards, display purposes in hallways, and as an incentive toward gardening and a love of flowers. We hope you like them.

Try this problem in more advanced classes and work it out in scraps of materials and fabrics which have interesting texture effects. Use velvet, satin, felt or cotton print scraps for the flowers, and cord or string for the stems and straw fabrics or burlap for the pots or baskets which hold the flowers.





Three-tone cut paper landscapes by students of Majora Kunz, Hagerstown High School, Hagerstown, Indiana



CREATIVE DESIGN ON CRACKLED PAPER

NELLIE S. ELFERS, Supervisor Elementary Art, Riverside City Schools, Riverside, California

AFTER a study of birds the children of a fourth grade room decided they would like to make wall panels with creative bird designs.

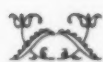
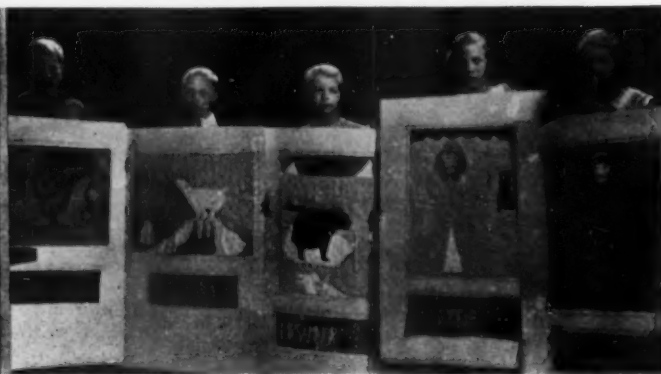
● The writer suggested that they make them on heavy wrapping paper, they proceeded as follows: Each child took a piece of wrapping paper about 15 by 18 inches, fastened it on the black-board by means of adhesive tape, then sketched his creative bird design with charcoal.

● Because of placing the work on the wall it was very easy to have several short intervals for criticism, at which time they evaluated and criticized each others work. The pupils were quite

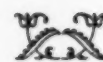
eager for the criticisms and, in a number of cases, dusted off the charcoal beginning and started anew. After two or three criticisms of this kind they were ready to begin their color work. The birds and twigs or what have you, were colored with crayons, then the paper was wadded up into a small ball and crackled as much as possible.

● The paper was again smoothed out and a water color wash of harmonious color painted over the entire surface of paper.

● The children were thrilled with the results and the writer was showered with questions such as these: "May we take them home today?" "May I show mine to my mother?"



ART-ASTRONOMY CORRELATION



RECENE ASHTON, Teacher, EDWIN BRUNS, Supervisor, Intermediate Grades, Fillmore School, Cedar Rapids, Iowa

THE field of artistic interpretation finds many outlets in the study of astronomy. Any child with a live imagination revels in putting his modern individual touch on a theme as old as Perseus' rescue of Andromeda from the sea monster.

● This particular project was carried on in the intermediate grades. The students were given scientific instruction as to the actual appearance of the stars and constellations by means of a planetarium of their own designing. It was made of paper stitched in six gores and placed over an umbrella frame. Gummed reinforcements (the center paper punched out to let the light shine through) represented the stars, which were grouped into constellations by crayon lines. Standing under this dome, the child could see the whole sky above him with the constellations correctly placed for April first. The size and height of the planetarium allowed a class of forty-five to stand under it at once and be instructed as a group.

● The purely factual side of the project was made brief in order to give attention to original interpretation. The old mythological stories of the constellations were studied. The children let their imaginations dwell on these characters while they drew and colored with no restriction as to the trend of the interpretation. The 6A class centered their attention on the signs of the zodiac. The results were varied and interesting. Aquarius came out in a dress suit and monocle; Gemini, the twins, wore snow suits of the most up-to-the-minute style; Libra, the scales, was most modern. These twelve zodiacal signs done on 18- by 24-inch kraft paper

were mounted on 28- by 36-inch board with lettering below to designate the picture.

● The 6B class used the northern constellations as a basis for their scenes. Drawings of King Cepheus and Queen Cassiopeia no doubt were influenced by the current coronation publicity in the papers. These also were 18- by 24-inch tempera pictures on 28- by 36-inch mounting board.

● The fifth grade class worked in chalk on long panels of wrapping paper, incorporating into one scene the winter constellation characters of Auriga, Orion, Sirius, Eridanus, Cetus, Lepus, and Capella. Later the scene was criticized for its pictorial composition and made in tempera on heavy paper, 24 by 28 inches, which fitted a frame that was not in use.

● The fourth grade did more extensive than intensive work, studying the summer constellations and drawing them in water color on 9- by 12-inch paper. These may be used as illustrations in a science booklet on astronomy, the written material to be produced in the science rather than the art department.

● Much interest has been shown in this correlated project. Groups of children have come together with their teacher at night to verify their findings in the sky. A little playlet on the signs of the zodiac was given at a public program where the class art work was exhibited. I would recommend the possibilities of this project to any teacher who has a little background in astronomy and wants to learn more with the children.

School
Arts
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A LESSON in REALISM for Intermediate Grades

LOUISE ELSTER Wausau, Wisconsin

● The children surveyed our finished bittersweet bowls on the bulletin board at the close of the art period, and there was a look of radiant happiness on their faces. They were happy about their pictures. They had made pictures that had a touch of realism in them. Giving pictures a feeling of realism seemed to them the thing that artists did. They liked the "standing out" qualities of their bowls of bittersweet.

● As a result of this lesson, the 4 B's had gained a feeling for light and shadows on colors. They will look at objects, and pick out these values in shadings with a greater understanding. They have gained a greater appreciation of color beauty. The amethyst-like lights in the violet bowls, the ruby glow of the red bowls, and the soft green in others thrilled them. They loved those glowing colors against the black. They have learned that sprays of vegetation look better when arranged with a feeling of balance, and they have learned to analyze their art model to capture the details which make for realism; the peculiar "quirk" of a bittersweet twig from its branch, the touch of yellow against the orange berry.

● These are the results of our lesson, and in terms of objectives for the art plan could be reversed as aims as well as results.

● We had a green bowl of bittersweet in our room. It was to be the object of our observations in this art lesson. We were not all going to make green bowls, nor were we going to put the same number of branches into our bowls. The children were to create their own bowls and bouquet arrangements.

● My fourth graders could not draw a symmetrical bowl without much practice, so to give them a bowl they would enjoy coloring I allowed them to cut a bowl pattern from folded scrap paper. I stressed the spacing of the bowl on 9- by 13-inch paper. We must not have a tall vase and the bowl we cut must fill the lower half of our paper well.

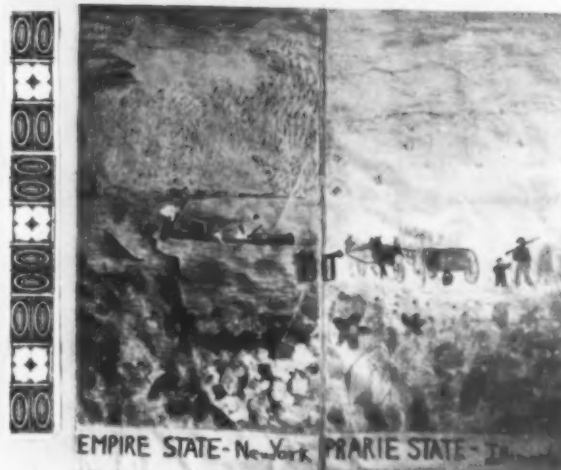
● We traced our bowls onto our black paper, leaving a small margin at the bottom. The fun began when we started shading our bowls with color.

● Before beginning their coloring, they watched me shade a bowl with colored chalk. They suggested that I make a red bowl. With a few broad strokes of a red chalk, I filled the traced bowl area with color. Then with my fingers I spread the chalk evenly. I then showed them that I would make a few strokes with my fingers

(Continued on page 9-a)



A flower composition illustrating the results obtained with the above lesson



STATE FLOWER PANELS

MARY NEWELL, Fourth Grade Teacher
Westport Central School, Westport, New York

OUR fourth grade children chose as an activity the decorating of our locker doors in correlation with a trip through the United States along the Lincoln Highway as required in fourth grade geography.

● Our problem was to choose the four most interesting states, learn the state flower of each such state, then build up a panel picture for each door that would be both representative of the state chosen and an artistic background for the state flower.

● We chose Massachusetts, California, New York, and Illinois. We then covered the doors with poster paper and taped it in place. We crayon-colored the edging tape like the state flower to be shown on each panel.

● Having sketched the panels we projected them as shadow pictures upon our doors and traced them there; later we crayon-colored them to make the representation as natural as possible.

● We left a narrow strip at the bottom of each door where we printed in color the name and sobriquet of each state chosen. Above the door in blue paper letters we placed the words "State Flower Panels."

● The first panel shows Massachusetts. In the upper part of the panel we show the bay and a tiny boat with white sails. In the lower part we have a Pilgrim maid in blue and white and, best of all, the large bunch of Arbutus in the foreground.

● The second panel is of California, the Golden State, and it shows an old vine-covered mission with its pool and flowers and lawn. A winding road leads to the masses of golden poppies which fills the foreground of this, our most representative panel.

● The third panel is of our New York State. It shows a forest background with a camp scene typical of our Adirondacks. All the foreground is filled with a riot of wild roses, our state flower.

● The fourth and favorite panel is of Illinois, the Prairie State. It shows the low sky line, rolling prairie and sturdy covered-wagon group, all in colors. The whole lower foreground is filled with nature violets which is Illinois' choice as state flower.



NATURE STUDY AND ART

PEARL SOWDEN PAPEZ, Art Instructor
IRENE COLEMAN, Teacher
Cayuga Heights School, Ithaca, N.Y.

● Nature study usually develops into a fascinating project for the young pupil. It is very often his first contact with science in the natural world. The time to get these young boys and girls acquainted with the principles of classification, body form, and physiology of animal and vegetable life is in the period when their minds are beginning to open to the many natural objects about them. There is prevalent in the young mind the great curiosity to see, to examine and to understand the forms of life which have been thrust upon them in one way or another, since the days of infancy.

● How can the art teacher take advantage of this natural curiosity of the mind? How can art teaching be put to the service of science and other useful arts, which these youngsters will in due time be called upon to study and to use? Here is obviously a field of training, which should begin early and have some simple direct relation to the natural objects which abound in every season of the year. Here, too, is a field in which the practical results can be as valuable as the aesthetic.

● Art for life's sake results in a limited pursuit of the aesthetic in form, design, and color. Though, I have striven to follow this ideal of establishing art appreciation in the young pupils, I have been conscious of the lack of emphasis placed on the more practical side of art, which may later be used in science courses in high school and college, in medicine, engineering, and various other humanities.

● The students of our eighth grade, last year became spontaneously interested in the study of insects. Some of them asked if they might be permitted to draw insects. The result was that a simplified instruction in the drawing of a grasshopper and other insects led to results which were extremely gratifying to the pupils. The most important exercise of blue printing of the pupil's drawing satisfied a widespread desire for the indulgence in the printing technique. It was indeed a surprising revelation of a latent tendency in a large number of pupils to indulge in an action technique akin to photography.

● During the first drawing period, each pupil drew as accurately as possible the insects that he had captured, either a grasshopper or locust, praying mantis, walking stick, bee, and other insects. The first drawings were in pencil, three or four times the natural size. Some pupils photographed their insects.

● During the second lesson the boys and girls were given transfer paper on which they made an outline transfer drawing in India ink and pen. During the third lesson there was class discussion of the best arrangement of labeling and reference lines. The pupils appreciated that the labeling should be arranged as a design to balance the page and to read readily. It was stressed that both reference lines and labeling should enhance the appearance of the page, but be subordinate to the drawing. Printing neatly and legibly took a little outside practice.

● The real fun came during the fourth lesson, when the pupils were prepared to blueprint their insect drawings. We purchased blueprint paper cut to size 9 by 11 inches. Two pupils stepped into a dark closet, cut each sheet of paper into four parts; each 4½ by 5½-inch blueprint rectangle made a sheet in the insect book. One pupil held the frame while the other pupil placed first the blueprint paper in the printing frame, on top of this the inked transfer drawing of the insect, right side up, and lastly the glass. The frame was taken out of doors, held towards the sun and timed

(Continued on page 9-a)

THE LEAVES CAME DOWN

LAURA JOHNSON

Jonesboro School, Bessemer, Alabama

● It is desirable, when possible, to correlate the drawing lesson with other subjects. Recently we combined poetry study, nature study and art with profitable as well as hilarious and attractive results.

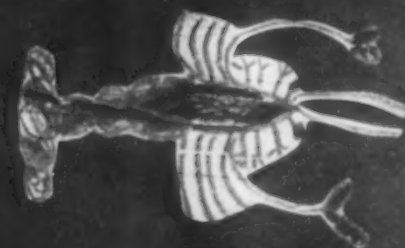
● The poem, "How the Leaves Came Down" (slightly altered), was written on the board and studied.

"I'll tell you how the leaves came down"

The great tree to his children said,
"You're getting sleepy, Yellow and Brown,
Yes, very sleepy, little Red;
It is quite time you went to bed,"
So the tree shook his head, and far and wide
Fluttering and rustling everywhere
Down sped the leaflets through the air!

● Following this, real autumn leaves were placed on the tables while colors and shapes were noted. Then each child drew and colored the leaf of his choice. To this drawing was added flying arms, legs and hair, and facial expressions befitting a tiny leaf fairy tossed upon a breathtaking whirl through the air. These were cut out and soon the board was covered with falling leaves—above, below, upright, heels over head—however the child saw fit to place it. The riot of color together with the poem made a very attractive exhibit as well as affording us much pleasure.





Mrs. Crawfish
 She carries her eggs
 under her tail. They are
 glued on. She swims
 back-wards. She walks
 side way and other ways.
 DeLores Rhyen.



ART and NATURE in the PRIMARY GRADES

MARJORIE BARNES, Eugene Field School, Mexico, Missouri

● Spring at the Eugene Field School meant: Poliwoogs, earthworms, turtles, and snails. On each of the six green tables in the room was a glass aquarium, salvaged at 15 cents each from old chemistry equipment. In these were objects endlessly fascinating to the children—the bead-like chains of toad eggs that Tommy brought from the rubbish-strewn ditch that oozed across the yard behind the shack which was his home. A huge Pickerel tadpole with the breathing pore on his left side plainly visible, contributed by Wilbur of the splinter-board shanty with canvas stretched across the broken windows.

● All winter long from trim, landscaped Colonial cottages, Schick-tested children filled with cod-liver oil and milk, scrubbed, glowing children who slept in clean-sheeted beds at night, had paraded gayly through our door bearing an enviable array of brightly colored picture books to be read at story-time and shared with the others on the library table.

● Now it was spring! Time when the under-fed, four-in-a-bed, patched but sparkly-eyed little urchins, could shine in their turn. Spring intensified the interest in nature and from their muddy pigpen yards they salvaged many a mother crawfish with babies hanging to her under-tail swimmerets. With delighted attention the other children greeted their arrival at school as in they trudged proudly bearing a mysterious rusty can with something wriggling inside. These surprise offerings won them admiration and importance, giving them a healthy glow of satisfaction and success.

● Eagerly we welcomed their contributions which to the children were simply new nature friends, but to the teacher, new live models for their afternoon's art work. For, to the usual nature subjects used in drawing classes, flowers, scenes, trees, farm animals, pets, and the wild animals found in stories (such as the tigers of "Little Black Sambo"), we added insects. The interesting inhabitants of weeds and grasses, of trees, of pools, and of tiny, silk-curtained rooms in the ground.

● We thoroughly enjoyed meeting Mrs. Cricket with her funny ears on her knees, good-natured Cicadas, and that devoted beetle mother, Mrs. Spanish Copris, who became to us real individualities. We felt we met a friend whenever we found Mrs. Flower

Spider in her pretty green or yellow dress, inside her hollyhock house, or saw the mother Damsel fly slitting the stems of pool-side grasses to lay her eggs in the pockets.

● The correlation of art and nature study had many advantages. 1. It provided living models for the children. 2. It provided models over which they were definitely enthusiastic. 3. It helped to crystalize their knowledge of scientific facts, such as the location of a frog's hearing drums, a butterfly's eyes.

● In the execution of pictures the nature-art combination gave training in two definite skills: 1. Skill in drawing. Accuracy of line, shape, form and design gained from keen observation and correct rendering. 2. The creative use of colors. The intricate pattern of a turtle's shell would inspire them to beautiful color-schemes of their own. Self-expression and vividness of interpretation glowed through their work.

● The portrait of a butterfly's child, some ribbon-striped caterpillar in green and yellow and black and white, was fun to do indeed.

● The fat black cricket that Barbara carried in a glass jar was a story hour, writing drill, and drawing lesson all arriving in disguise. Instead of "Pinocchio," "Ferdinand the Bull," or "Cinderella," we would have a made-up (but scientifically accurate) "Tale of Mrs. Cricket," beginning with the magic ivory-white box with a lid, that was her egg; her giddy, gay growing-up time when every night she stopped at a different hotel, finding lodging under a stone, in the crevice between leaves, or beneath a log; and ending when she finally made her own little home with a finger-sized hall leading to a neat round bedroom, from which she swept the trash every morning with her feet. The heroine of our story would be passed around so that each might see the pink drum (shaped like a circle and triangle joined) of her wings, which showed plainly when they were held up to the light. Sometimes she would surprise us by actually playing her little saw-toothed ribbed wing against the drum, just as we played our jingle-bells and rhythm orchestra instruments, only ours were not fastened on to us as were hers.

(Continued on page 10-a)

THE FIRST GRADE STUDIES THE FARM

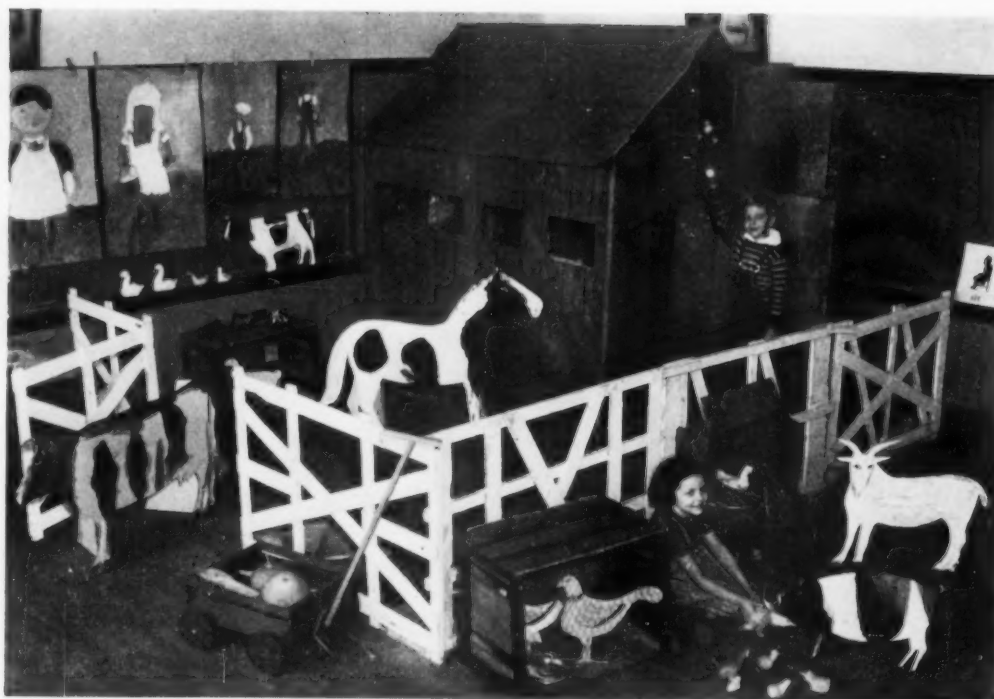
ELISE REID BOYLSTON

Project by

ELIZABETH B. PERRY

Teacher First Grade

Highland School,
Atlanta, Georgia



● In the first grade is studied life on the farm; and it is only a short step from the observation of the real thing to the making of the animals and other things found there.

● For an excursion, the First Grade of Highland School visited a model farm. They inspected the barns, they saw the cows milked, and they helped to feed the ducks and chickens. And out of this first-hand information grew illustrative drawings of the workers as well as the stock on the farm.

● As soon as this expression had clarified their ideas, they wanted to reproduce the farm in miniature; and the building of the barn first occupied their attention. They painted it red like the original, and hinged the doors so they would really open and shut. Then they cut and dried some hay, put it into the loft as an invitation to the hens, and filled the nests thus made with blown eggshells. Then they fenced in the lot with a criss-cross arrangement of boards made in sections, which were nailed together and painted white.

● Since it was autumn, pumpkins and other fall vegetables were brought in, and a wagon made to carry them to market. A piece of beaverboard was cut into animal shapes and painted with tempera colors, the patterns being made by the children who traced small shapes of cows, horses, goats, pigs, and poultry on slides, threw the outlines on the wall by means of the picture machine, focused them the desired size, and drew the shapes in with chalk on large pieces of paper. After they were cut out and painted, beaverboard being used, they were made to stand by means of hinges attached to the back side.

● Pens for the fowls were constructed from orange crates covered on the front with scrap lengths of chicken wire; and the ducks, hens, and rooster were placed inside.

● Smaller ducks, chickens, cows and pigs were modeled in clay and painted; and a nest was made from a corrugated box in which was set a clay hen, hatching clay eggs.

● This activity occupied quite a long while. Nuts and corn were brought in to make it complete. All the studies had been made a part of the unit. But the children were so much interested in the project that they decided to continue it after a visit to the Sears-Roebuck Market.

● The market as a unit now became the center of interest. Shelves were made for the vegetables, and pens and coops for the ducks, rabbits, and hens that were either modeled from clay or cut from beaverboard and painted.

● A border of chickens and ducks was put around the blackboard; and all sorts of vegetables were modeled and painted. The green peas were most realistic; and it required much patience to fill the berry baskets with nuts, potatoes and tomatoes. Hams were simulated from covers stuffed with paper; and apple butter was cooked in the cafeteria to be sold in the market.

● And so, through the words that needed to be spelled in making signs, through charts that recorded delightful items of interest about the farm, and through weights and measures, much valuable information was assimilated in a most delightful way in the First Grade of Highland School through the ingenuity and leadership of the teacher, Mrs. Elizabeth B. Perry.





WINDY DAY

ELIZABETH McLEAN
Waimanalo, Oahu,
Hawaii

The drawings were made in class by the children after there had been a severe storm

A third grade student depicts the windstorm. Notice the hat and bundles flying and the outline of a figure having fallen

This student illustrates the windstorm by bending flowers and blowing leaves



PRING ACTIVITIES

EMMA BERT, Agnes Cotton School, San Antonio, Texas



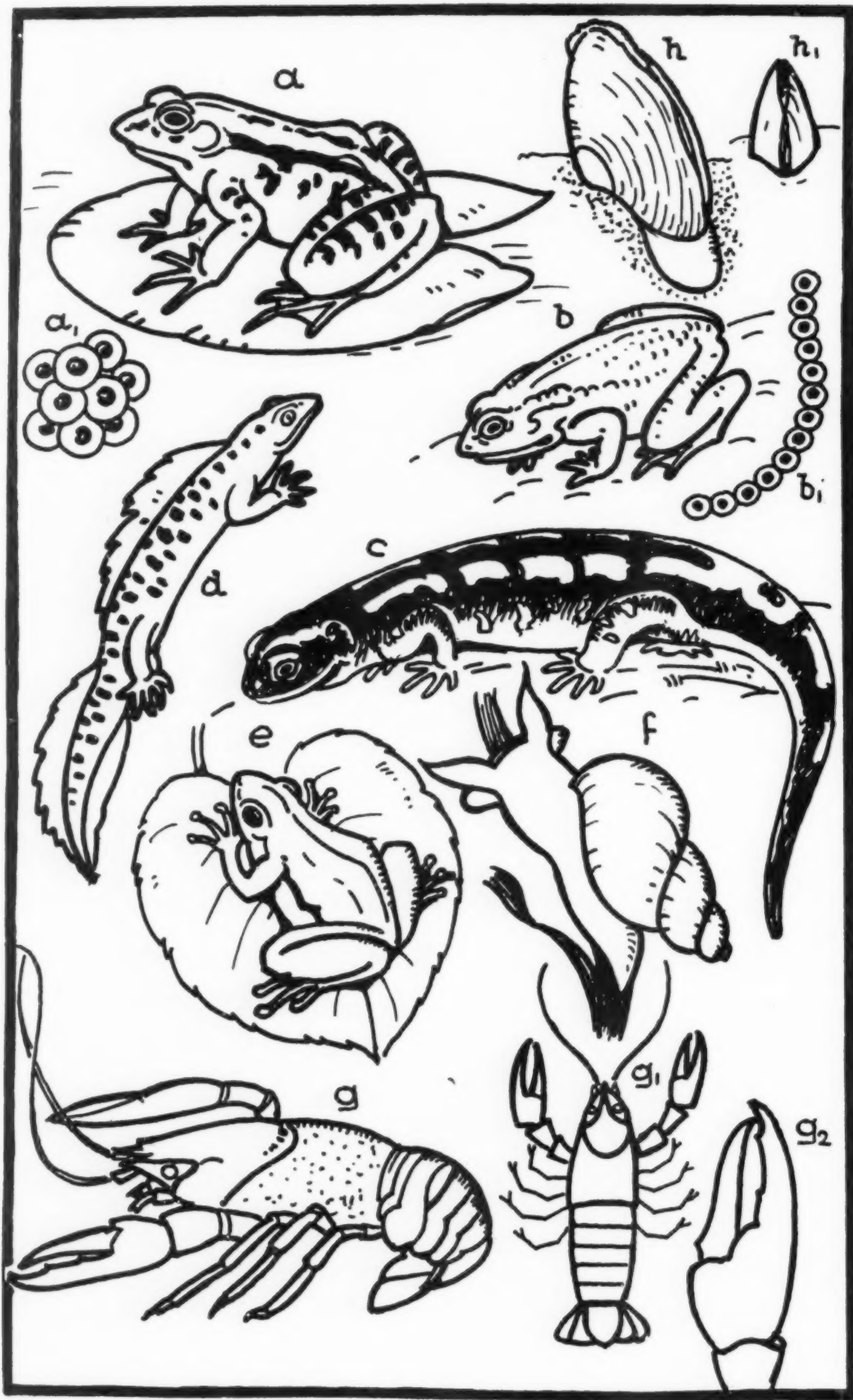
June
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Simple crayon drawings are always a means of having young students express their interests

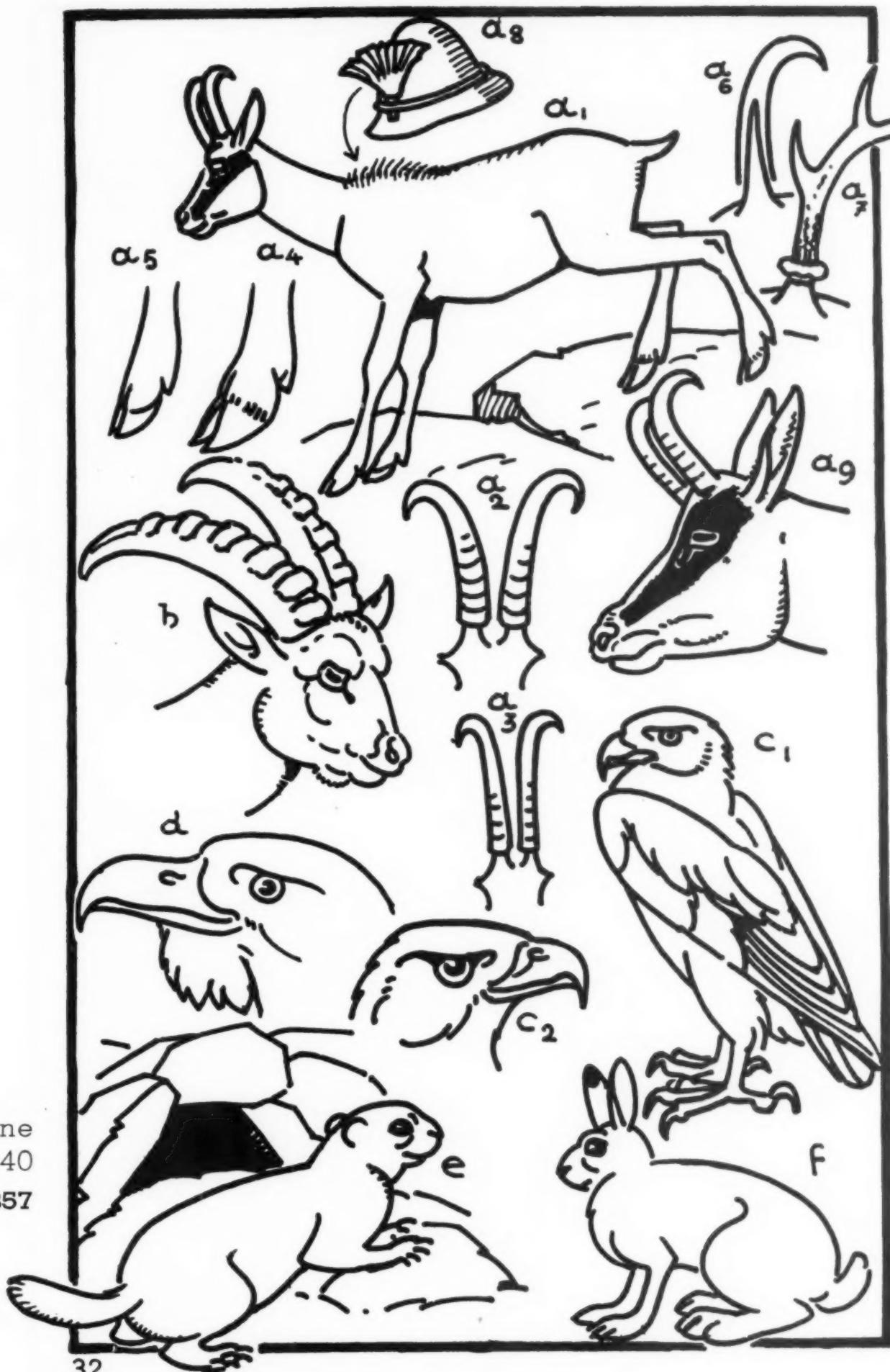
Water Animals

from a
Swiss
Drawing
Book

- a* Frog with large webbed foot
- a₁* Frog spawn
- b* Toad
- b₁* Toad eggs
- c* Colored salamander
- d* Crested salamander
- e* Tree frog
- f* Water snail attached to a piece of grass
- g* Crayfish which can swim backwards
- g₁* Top view of shell of crayfish
- g₂* Right claw of crayfish
- h* Shell fish
- h₁* Top view of shell fish



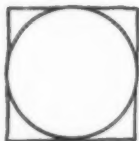
Animals of the High- lands



- a₁ Swiss chamois
- a₂ Horns of a goat
- a₃ Horns of a male chamois
- a₄ Foot of the chamois
- a₅ A doe foot—compare with a₄
- a₆ Horn covering removed to show core
- a₇ Antlers which branch from forehead
- a₈ The hair from the withers of the chamois is used to decorate hats
- a₉ A chamois head
- b Mountain goat
- c₁ A young eagle
- c₂ Head of the young eagle
- d Head of whiskered or great bearded vulture. Compare it with that of eagle.
- e A marmot in front of a hole in boulders. The marmot compares with our woodchuck
- f Alpine hare. It has the ability to adapt itself to its surroundings by having long white hair in winter and gray in summer

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•Pansy & Violet•



Just round off corners of square

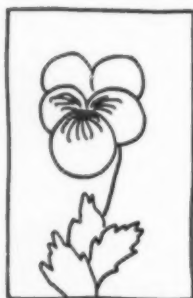
Two easy methods of making circles



Thumb
xxx-Folded edge

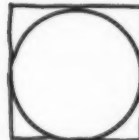


How to form violet or pansy

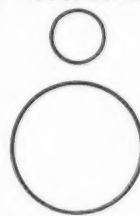


Mount circles to form flowers, and paste on leaves and stems cut from green paper.

♀ Thistle ♀



To make circles round off corners of square



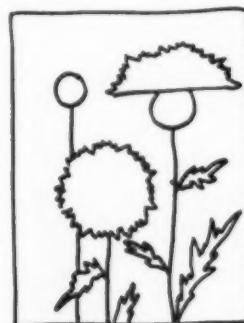
Cut small and large circles



Cut some of the circles in half

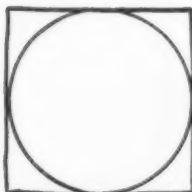


Fringe edges
Two views of thistle



Cut stem leaves and bud from green paper. Make interesting arrangement & paste in place.

♂ Tobacco Plant ♂



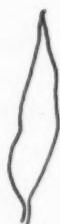
Make circle by rounding off corners of square



Cut tiny circles, four yellow & one green



Cut flower from circle



Cut stem, leaves and buds from green paper. Choose interesting arrangement and mount.

•Sweet William•



Form circle by rounding off corners of square



Make three different sizes of circles.oo



Cut from various colors and paste on top of one another



Stem, leaves and bud



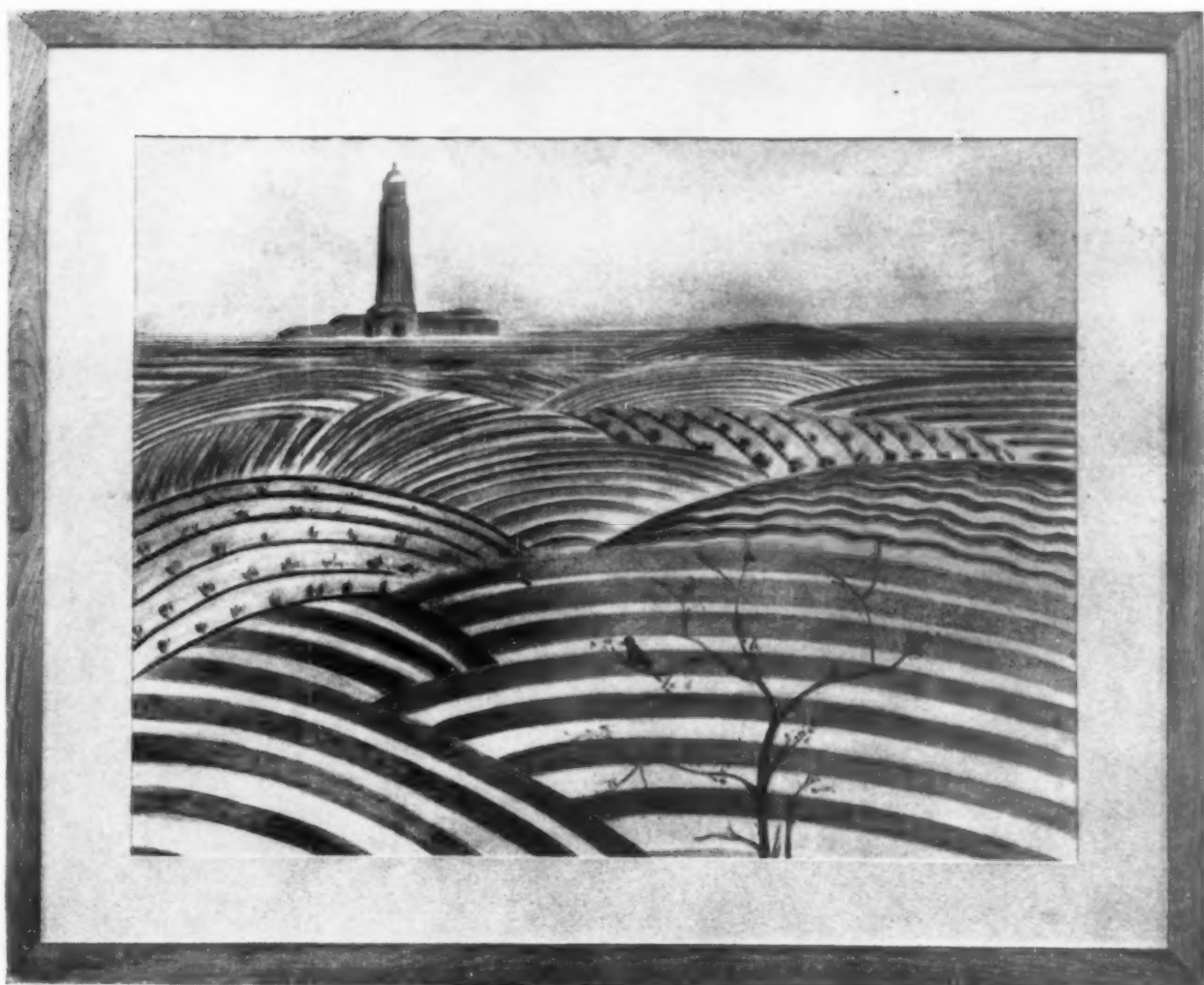
Some of the circles should be cut this way



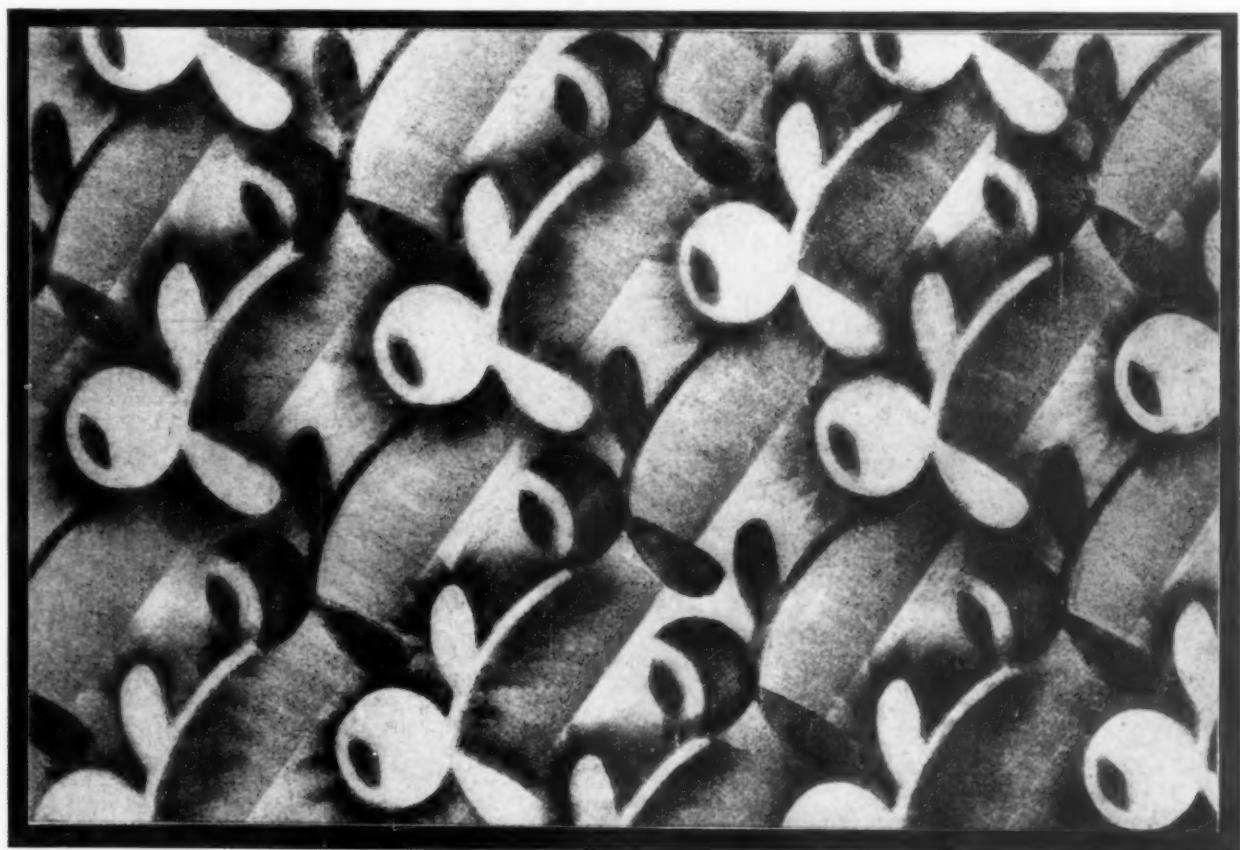
Cut stem, leaves and bud from green paper. Group flowers together and paste in place.

A SIMPLE AND EFFECTIVE METHOD OF TEACHING FLOWER COMPOSITION IN THE GRADES.

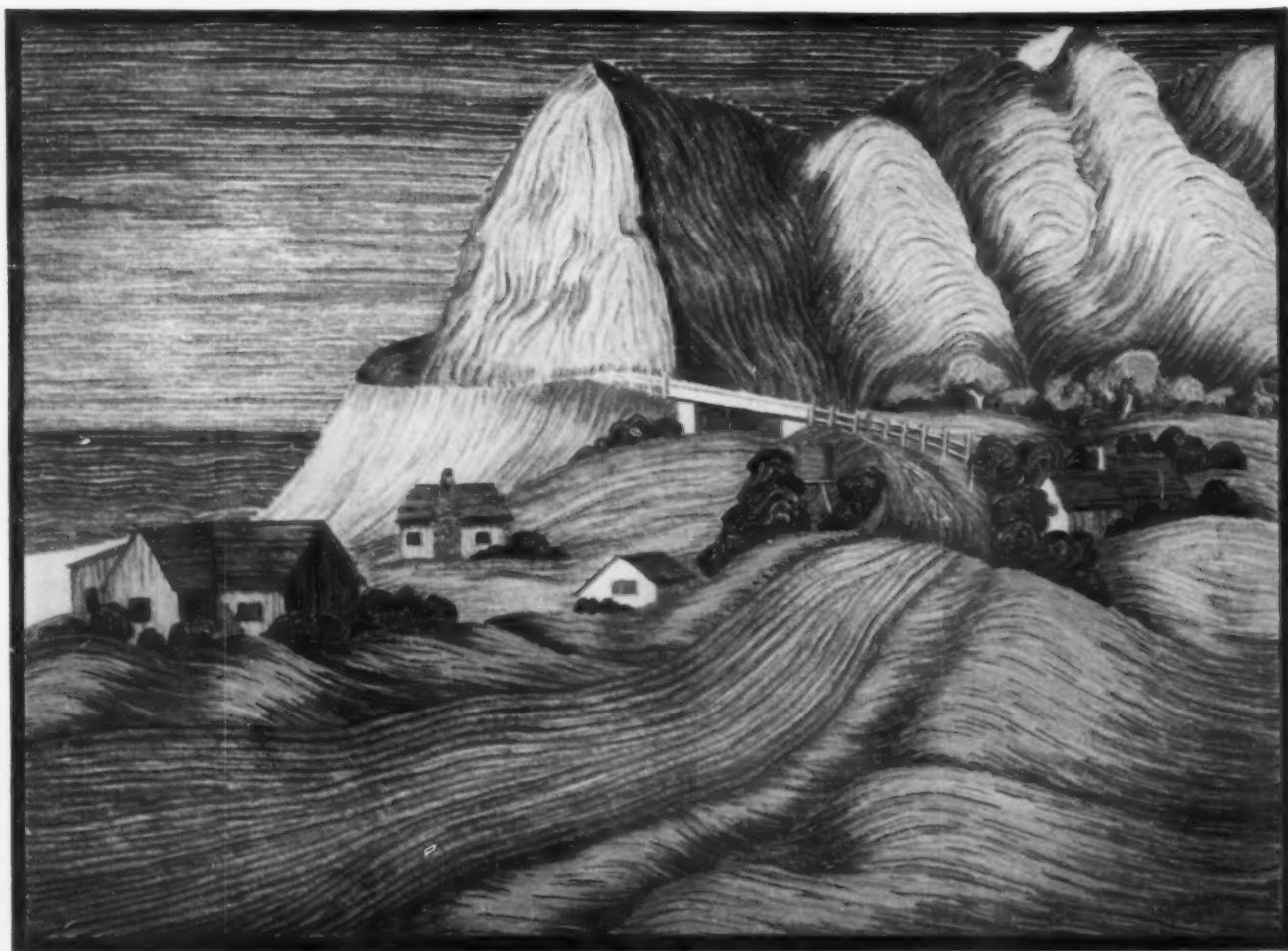
by VERNET J. LOWE of Highland Park, Ill.



NEBRASKA'S CAPITOL—Chalk Painting by student Frances Meyers, Senior High School, Norfolk, Nebraska, from "Young America Paints" Exhibition



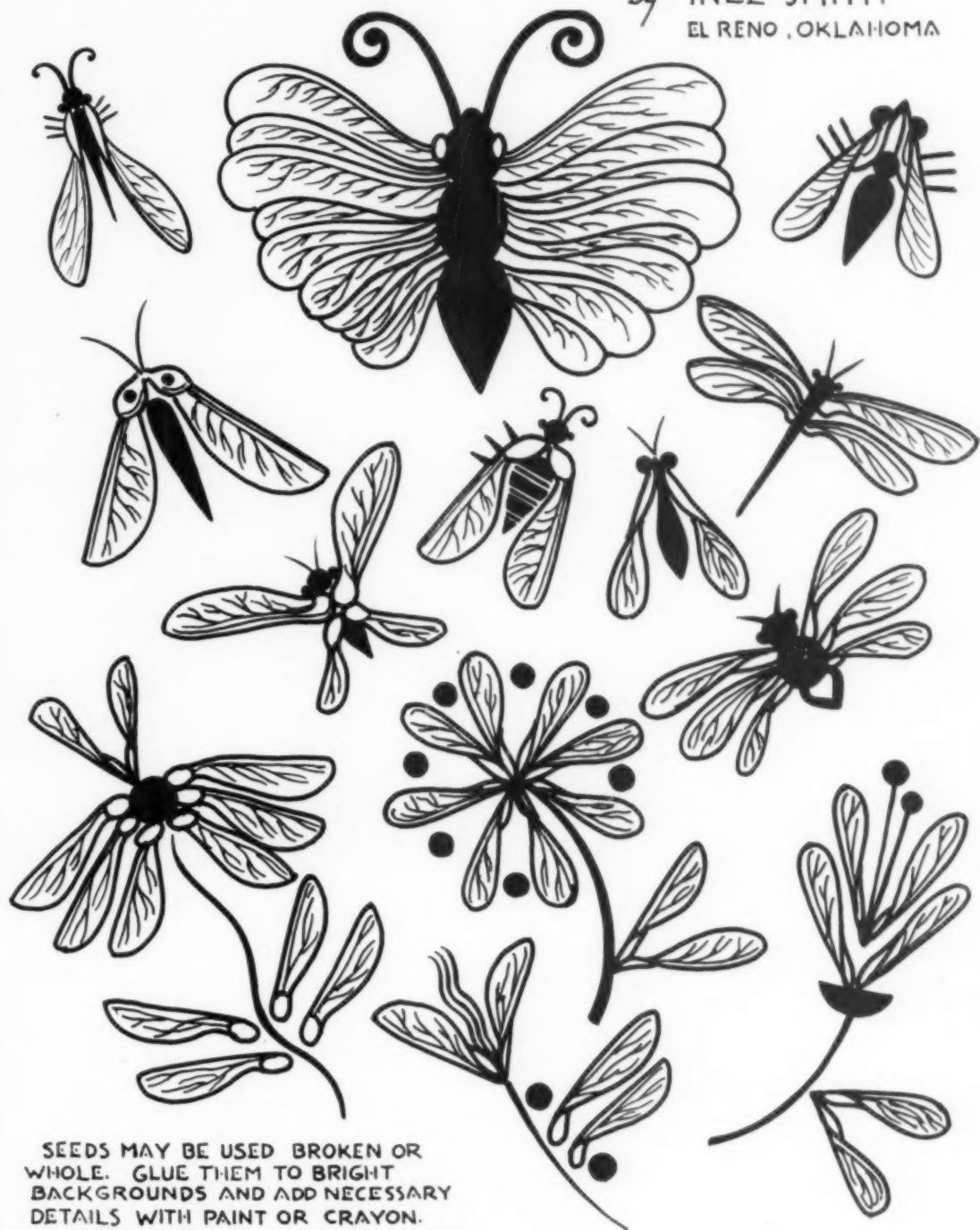
PLANT LIFE DESIGN—Chalk Painting by Dolores Griesbaum, student, Morton High School, Cicero, Illinois, from "Young America Paints" Exhibition



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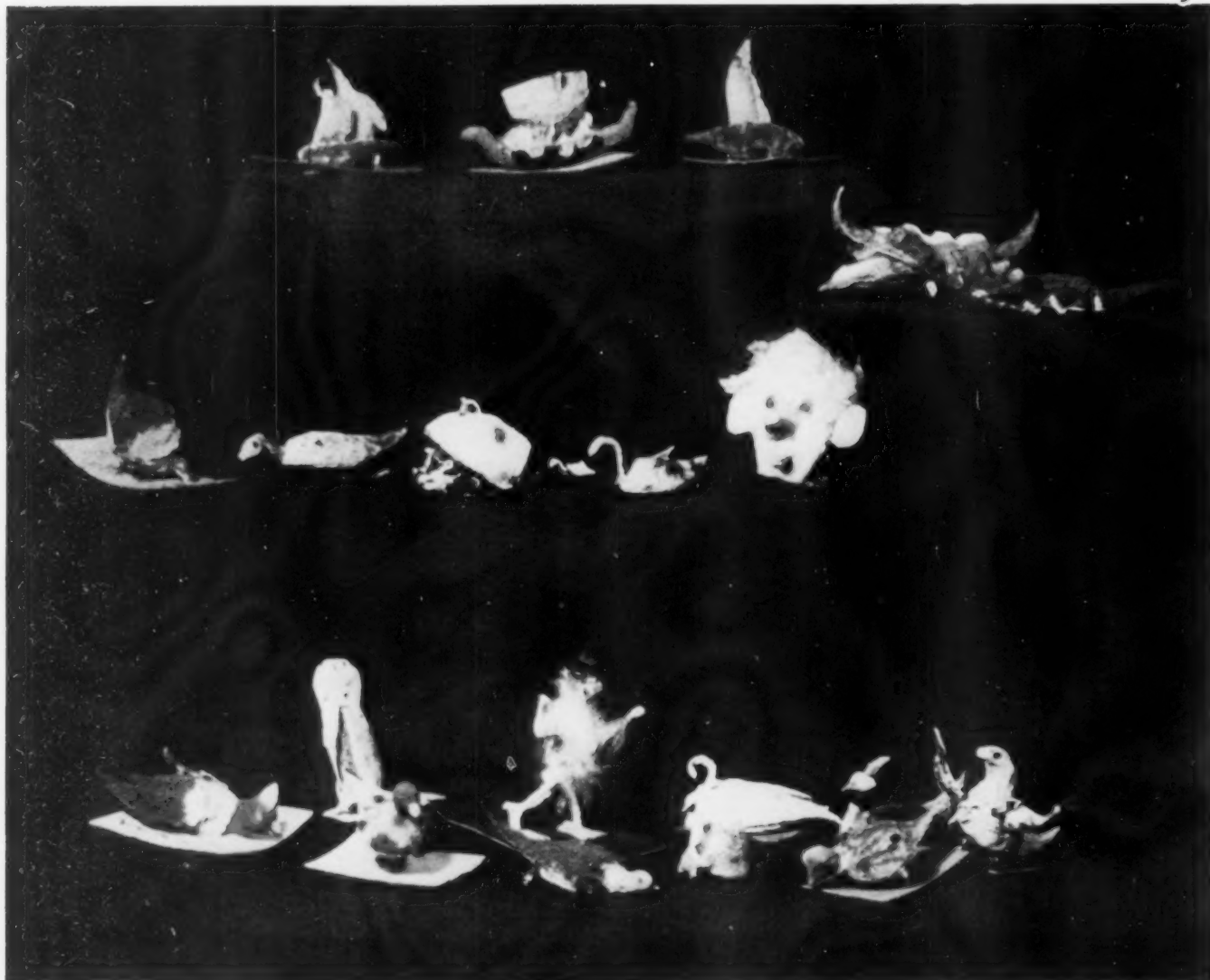
INEZ SMITH, Teacher
Lincoln School, El Reno, Oklahoma

June
1940
359



IN OUR primary art classes we have been using the different things which are available in our section of the country. The maple seed pods were very plentiful. Many children were bringing them to school and throwing them up in the air, watching them come whirling down, and calling them their "gyrators."

- We thought they should make good butterflies so we cut pieces of black construction paper or black velvet in the shape of the insect's body, and pasted on the seed pods (the seeds were first removed).
- Black construction paper, feather, or crayon took care of the antennae. The seed pods were dyed with different colors, and made very attractive butterflies.



ANIMALS from SEED PODS

MARY EMSLEY

Republic School, Alma, Michigan

● When the forty sixth graders had decided to make winter bouquets using galls, pods, cattails, etc., so many milkweed pods were brought with such interesting shapes that it was suggested that it would be fun to see what could be created from them.

● So the activity began. Pipe stem cleaner, cardboard, feathers,

colored paper, modeling clay, the pod seed cradles were at hand. Each child made his own selection of pod shapes and oh! what a joyous experience.

● The creations included all sorts of birds, turtles, lizards, swans, ships, clowns, figureens, and airplanes. These were decorated with poster paints and there were many surprises when the lowly weed had become a thing of beauty and was so very attractive.

● This activity gave every child a satisfied feeling of success, respect for the wayside flower, and showed him that there are "acres of diamonds" all about him.

● It provided lessons in color study, art principles and originality.

CONTRIBUTIONS INVITED *for* GRADE HELPS SECTION

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A LESSON IN REALISM

(Continued from page 351)

rounding the chalk to follow the shape of the bowl. They could see it added to the roundness of the picture bowl.

● Then we examined our green, shiny bowl. The side near the window was light—the opposite side was dark. We found two bright spots. We learned to call them highlights. Following that discovery several pupils found other highlights to exemplify that point in our lesson.

● I returned to the picture I was drawing. With the black chalk I shaded one side. But it must be blended. Circular strokes of the fingers blended the black into the red. The shadow was darkest on the outline edge of our picture bowl. I let more of the black stay near the outline. For the light side, yellow was suggested. I applied the chalk next to the outline again, and with a circular motion worked it into the red. Two white dabs of white chalk suggested the highlights. I heard some "oh's" of appreciation from my class. They were pleased with the realistic effect made with few simple strokes and were eager to begin. But first we must examine the structure of a bitter-sweet branch. We selected one and noted the crooked branchings of the smaller twigs. The berries were bright orange spots with yellow touches beneath. I sketched one spray, using orange, yellow, and brown. They were very simple strokes. The berries were mere splotches of orange chalk with a touch of yellow. I cautioned them not to load or stuff their bowls with bittersweet. A few sprays freely arranged is always more attractive.

● The children worked with eagerness and quickness. I held their bowls at a distance for them now and then so they could criticize the results. The sprays of bittersweet were added almost as quickly as the bowls were shaded. We pinned the finished pictures up, and most of the pupils begged for a second sheet of black paper. It was a joy to see pupils so thoroughly enjoy this simple lesson.

NATURE STUDY AND ART

(Continued from page 352)

for two minutes. The exact time depended on the direction of the sun's rays and whether it was a cloudy or bright day. A little experimentation is interesting, and pupils gain more by their own trial and error. Then the frame was washed under running water or in a bucket of clean water. This step takes a minute or two, as one can readily see the surplus blue washing away and leaving it white and clear. The pupils exchanged drawings. That gave each pupil an insect book of his own.

● The second project was making an appropriate book in which to place his blueprints. The inside and the outside of the book should be in harmony in color, design, and texture.

● If our art classes are to be wholly worth while I believe art should be more widely taught in coordination with science. The drawings in scientific journals are so often very poorly done. A carefully drawn anatomical figure should explain the text more completely than the written article. There is a vast field open to students equipped with scientific knowledge, with ability to visualize and to draw what they see.

School Arts, June 1940



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ART AND NATURE IN THE PRIMARY GRADES

(Continued from page 353)

● Mr. Toad arrived one morning in time to be the hero of our story hour. When an afternoon writing drill was needed, I had simply to ask the children if they would like to write a story about him, remembering some of the interesting things in our morning story. Eagerly different children would contribute sentences, which I wrote on the blackboard. Not all could be used, only as many as they could conveniently copy.

MR. AND MRS. TOAD

"Mr. Toad has a black spot on his throat.

"Mrs. Toad has a white spot on hers.

"Her eggs look like strings of beads.

"Toads' tongues are sticky on the end and they will not give you warts at all."

● Before beginning to copy the story I would remind them, perhaps, to be certain that all the short letters were even, as though they had been cut like grass with a lawn-mower, and to keep the tall ones like trees. Or we might try, a different day, to see if we could leave a good road between EVERY word. We tried to make our writing pretty, and when we finished, we pasted it, together with our illustrations, on a piece of colored paper for our nature booklets. I liked them to associate beauty in writing and beauty in drawing, to consider both as handwork to be proud of, even as in the old days illuminated manuscripts were considered a high form of art.

● Before beginning our drawings we discussed our little models of insure accuracy of form, since I insisted on correct rendering and acute observation. Critically they would count the legs on each side of Mrs. Crawfish, beginning with the three, tiny, fork-legs she uses for eating, followed by the one big pinching leg for protection, and the four back walking legs. We counted the segments of her tail when she had it spread prettily, fan-fashion. We passed her around again so that all would know just how to draw her eyes as they looked when she poled them out on their small stalks.

● If Wally would ask, "How shall I make Mrs. Snail's shell?" I would show her to him and let him count the spirals to see how many birthdays she had had. Or if Mary Sue would wonder as to the shape of Mrs. Frog's spots on her nicely patterned skin, she would be sent to take another look and see for herself.

● But once accurate drawings were made, the children gave full-rein to their creative talents in their fantastic and beautiful color schemes. These nature subjects provided a nice combination for keen observation and intelligent observation coupled with self-expression as they were given free-rein in their colors. I agreed with Professor Cizek who said that if a child wanted to color an elephant purple, thinking grey much too drab a color to interpret such an exciting animal, he said nothing. Similarly if the pattern of our turtle's shell, drawn as accurately as they could do it, suddenly became, instead of brown or mossy green, a glowing prism-hued disk of lavender, blue, rose, and green, I praised them for the beauty they had given him. The drawing taught them to see; the coloring allowed them to feel.

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CHICAGO SCHOOL OF DESIGN TO VISIT MILLS COLLEGE

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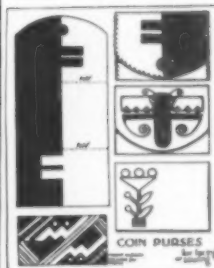
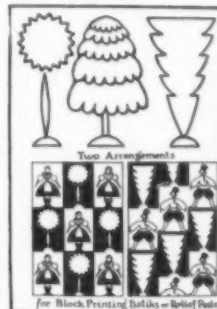
Moholy-Nagy will bring with him from Chicago four members of his staff: Mrs. Marli Ehrmann, Gyorgy Kepes, Charles Niedringhaus, and Robert Jay Wolff. Together they will give a course in "Bauhaus Practice and Its Present-day Development," consisting of a basic workshop, workshops in drawing, modeling, color, photography, and weaving.

To extend the session's service to teachers, Alice Schoelkopf, supervisor of art in the Oakland Public Schools, will give a course in "Modern Trends in the School Art Curriculum," in which she will consider art education in relation to basic educational philosophies, the psychology of adolescence and implications for the art program, methods of selection, organization, presentation and evaluation of art activities, and new experiments in the field.

Further information about the Mills summer session may be obtained by asking for SS-18.

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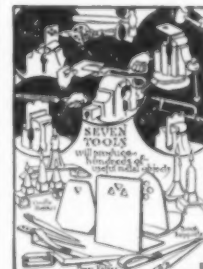


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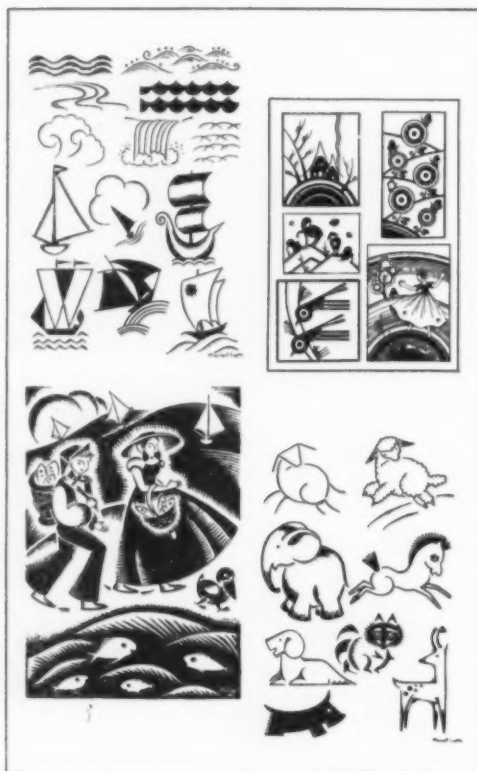
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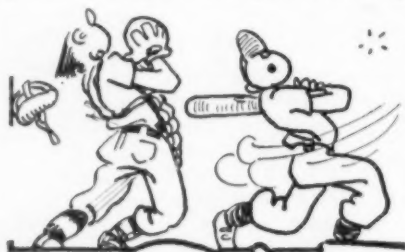
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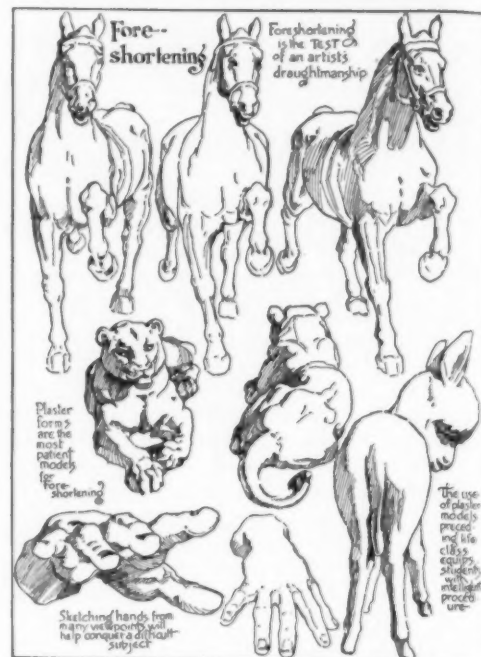
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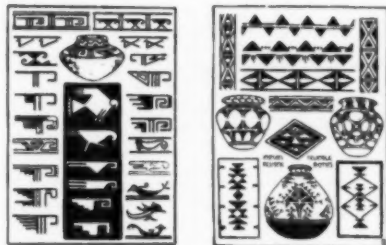
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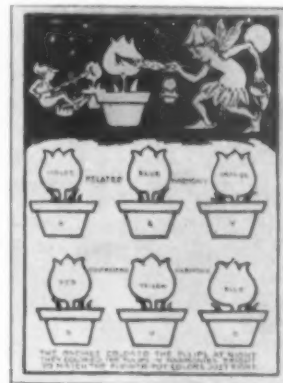
Mr. Lemos has a long record in the art education field at the University of California and the California School of Arts. He is author of numerous illustrated reference collections and books: "Applied Art," "Art Ages," "Indian Arts," "Leathercraft," "Art Metal Craft," "Ships in Decoration" and over 50 others.

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